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THE ART OF MUSIC: VOLUME THIRTEEN

Musical Examples

Illustrating the Progress of the Art from the Earliest Times to the Present

Department Editor:

HENRY F. GILBERT

BOOK I

COMPRISING THE PRE-CLASSIC AND CLASSIC PERIODS AND THE ROMANTIC MOVEMENT OF THE NINETEENTH CENTURY

NEW YORK

THE NATIONAL SOCIETY OF MUSIC

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MUSICAL EXAMPLES

PREFATORY NOTE

In selecting the musical examples for Vol. XIII and XIV of 'The Art of Music' we have been governed by the desire, first to exhibit in chronological sequence such specimens as would give a bird's-eye view of the development of the art as a whole; second, to indicate the inception and growth of the various forms such as the song, symphony, opera, etc., and, third, to include only such examples as exhibit character, worth, or originality: in a word, Genius.

Genius is the greatest quality of the human mind. Whether it finds its expression through Inventor, Poet or Composer, it is the sacred flame which lights humanity on its way of progress. Works of genius are the guide posts and high lights in the history of an art and as monuments to remain of high significance, whereas works without genius, however interesting from a technical aspect they may be, are but doubtful contributions to the development of the art, and, to the historical sense at least, are certainly not of any great significance.

In making this collection illustrative of the history of music, we have therefore striven to select as examples those pieces which evince the quality of genius rather than those which evince merely a technical ingenuity. Our own interest, and, we believe, that of every thoughtful person, concerns itself with the spiritual side of music, rather than with the technical expediencies which have been invented and adopted from time to time. There are many composers of worth—even genius—whom we have been forced to omit from this collection, others of undoubted genius whom we have been obliged to represent but sparingly owing to lack of space. The selection of examples has, however, been most carefully made, both with reference to the relative importance of the composers, and with the desire to represent each composer at his best.

A somewhat different plan has been followed in the case of living American composers. Here, in almost every case, the selection has been made by the composer himself. The editors have suspended all critical judgment, such judgment being deemed untimely, and have given the composer a free hand in contributing such compositions as within the required space limits would represent him at what he considered his best. In a number of cases original manuscripts have been contributed, so that these compositions appear in this series for the first time.

In selecting the examples of modern music, i.e., after Wagner, Brahms and César Franck, the assistance of other members of the Editorial Staff has been employed. Copyright limitations have here influenced the choice in some cases. This is especially the case with American composers, who are represented as fully as was possible within these limitations. In this connection the Editors and Publishers desire to express their acknowledgment of the courtesy of the following publishers in permitting the use of copyrighted works: Breitkopf and Härtel (Leipzig and New York); C. F. Peters (Leipzig); Augener, Ltd. (London); A. Z. Mathot (Paris); Josef Weinberger (Vienna); Boosey & Co. (New York); Alex. P. Browne (Boston); John Church Co. (New York); H. W. Gray Co. (New York); G. Schirmer, Inc. (New York); Clayton F. Summy Co. (Chicago); and C. W. Thompson & Co. (Boston).

HENRY F. GILBERT.

Cambridge, Mass.
November, 1915.

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MUSICAL EXAMPLES

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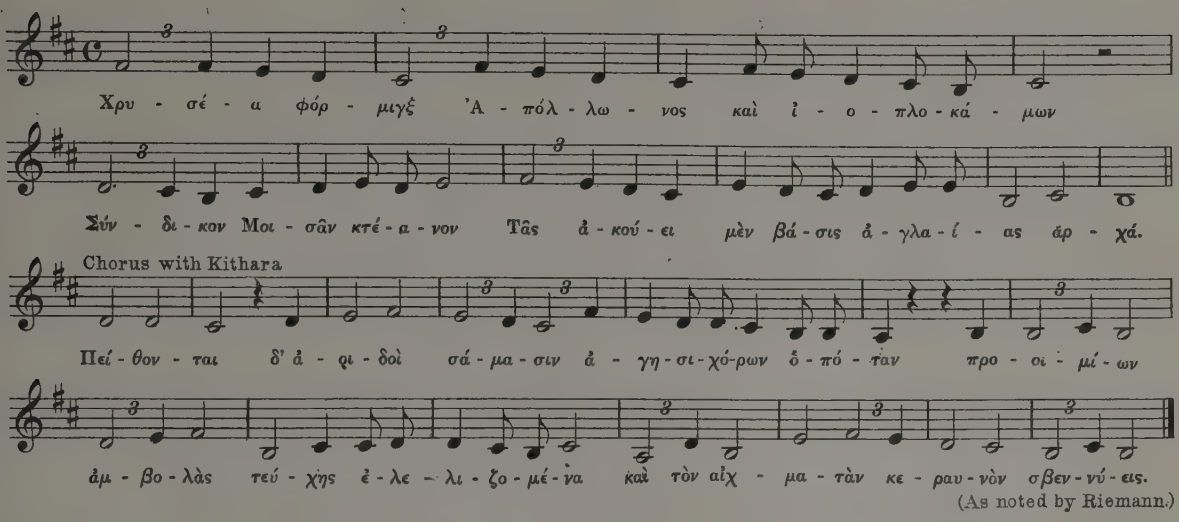
SECTION ONE

FROM THE GREEKS TO 1600

Pindar (B.C. 522-448)

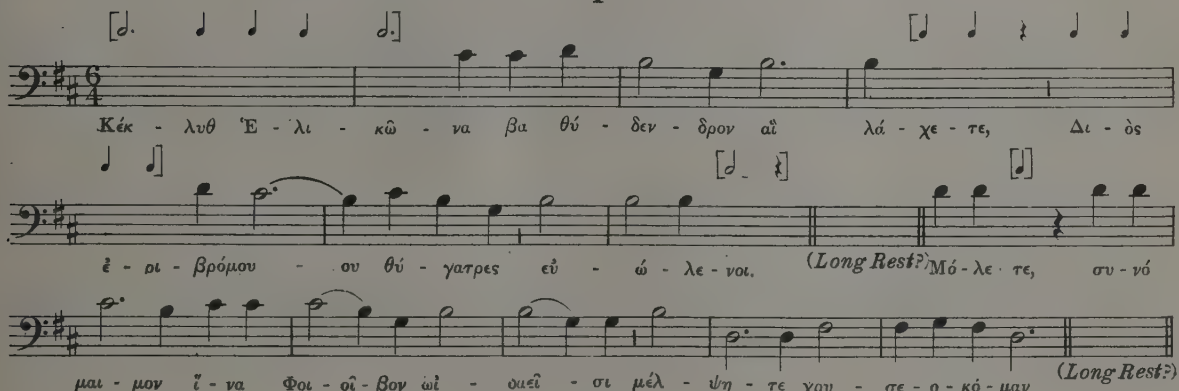
Pythic Ode



(As noted by Riemann.)

Two Hymns to Apollo (2nd Century, B.C.)*

I



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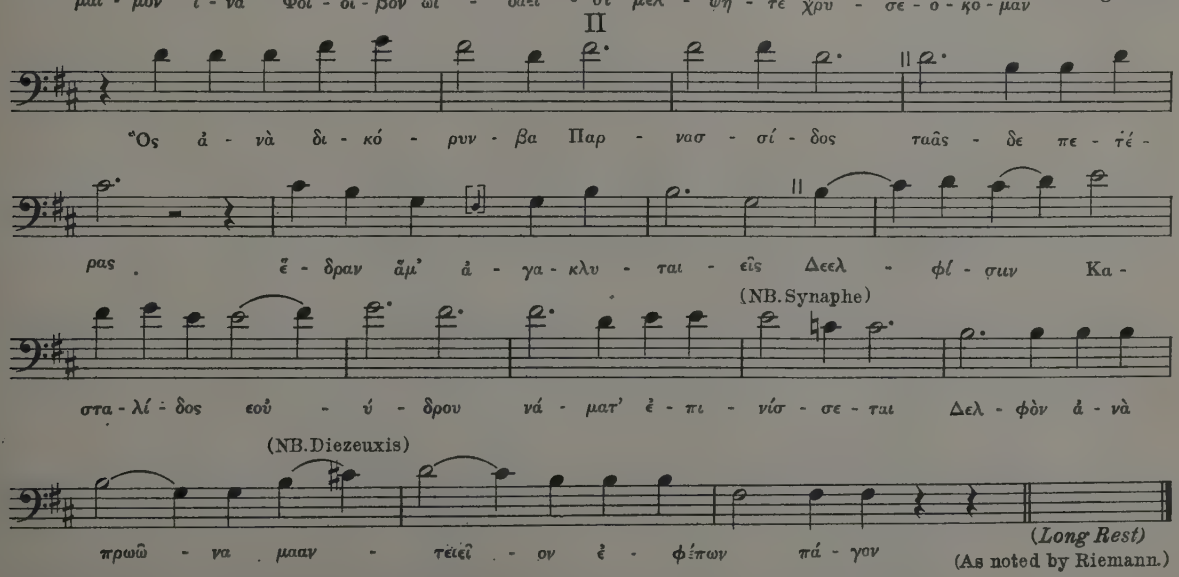
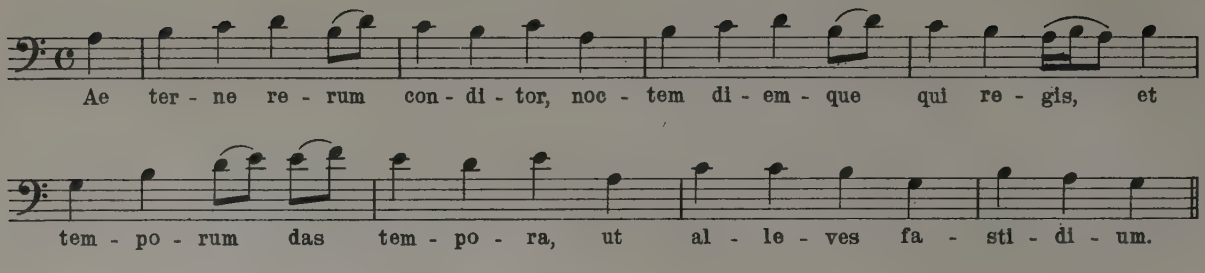


(As noted by Riemann.)

*Engraved upon the walls of the Athenian treasury at Delphi, and discovered in 1893 and 1894.

Fragments of Ambrosian Plainsong

I



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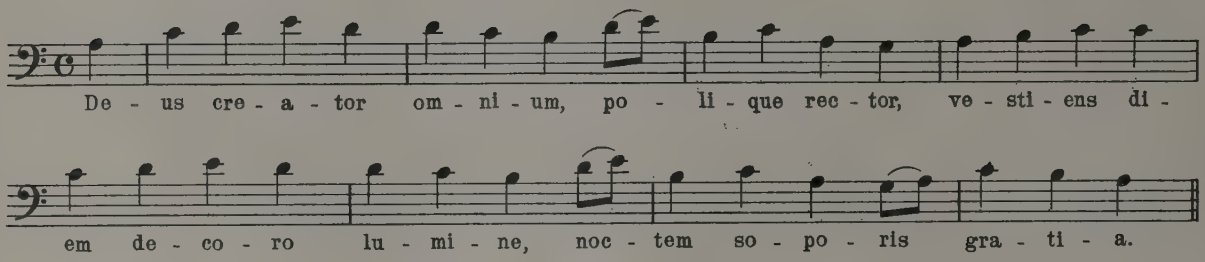

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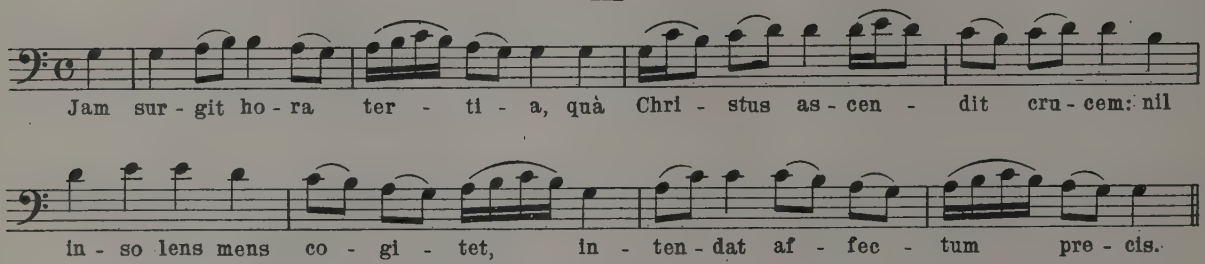

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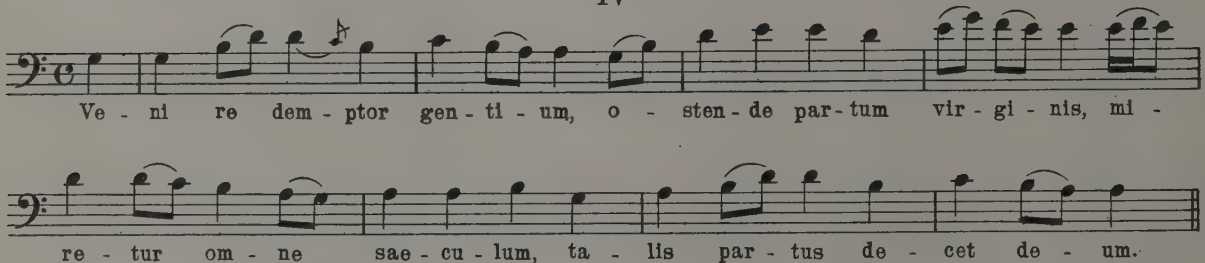

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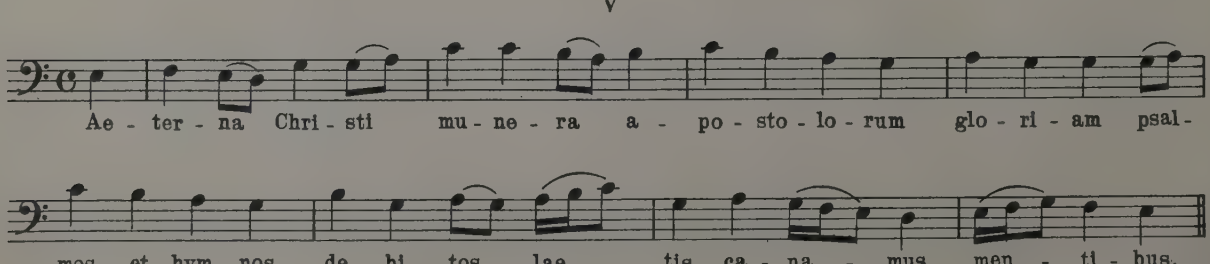
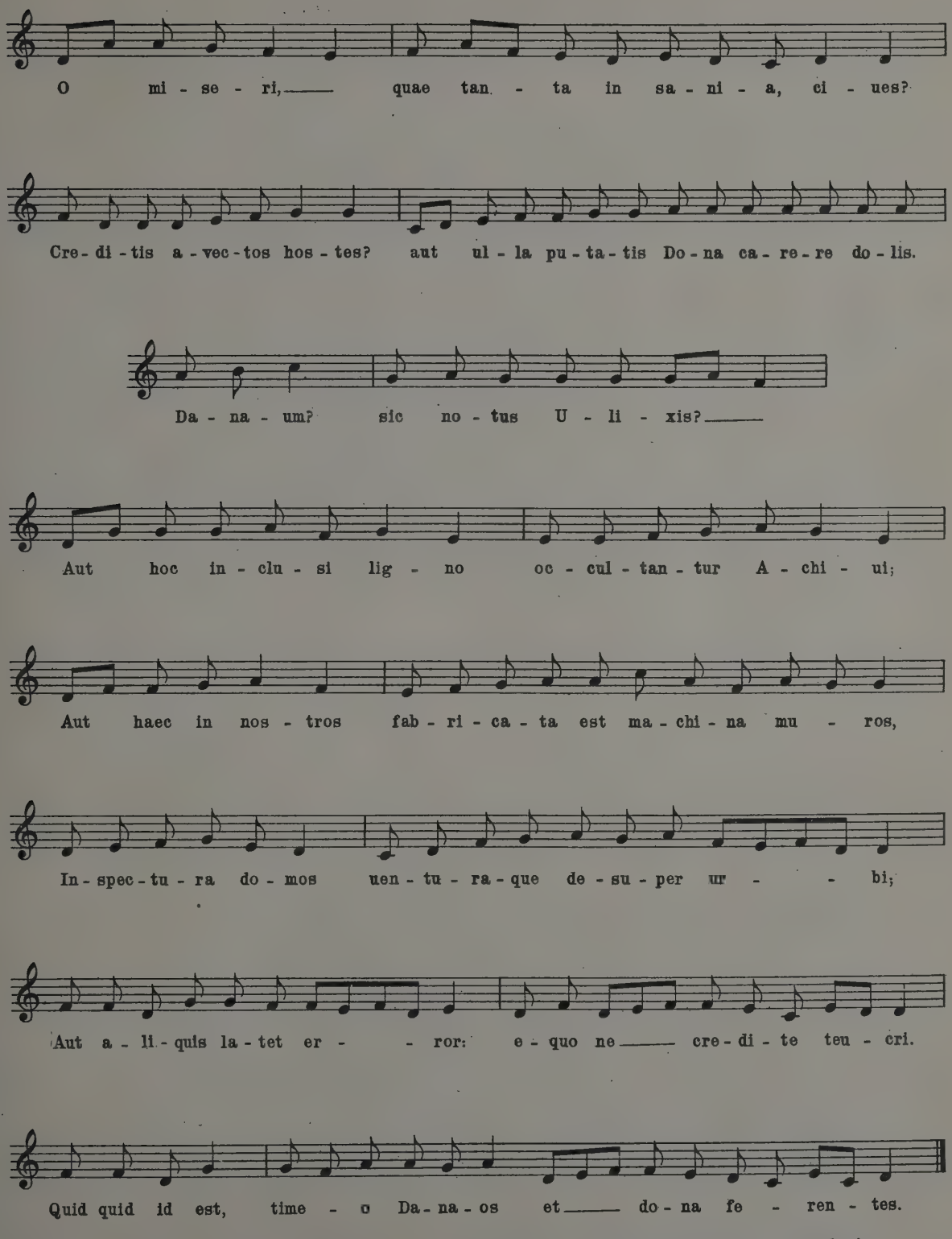


(As noted by Riemann)

Secular Plain Song (circa 11th cent.)

Fragments of the Æneid

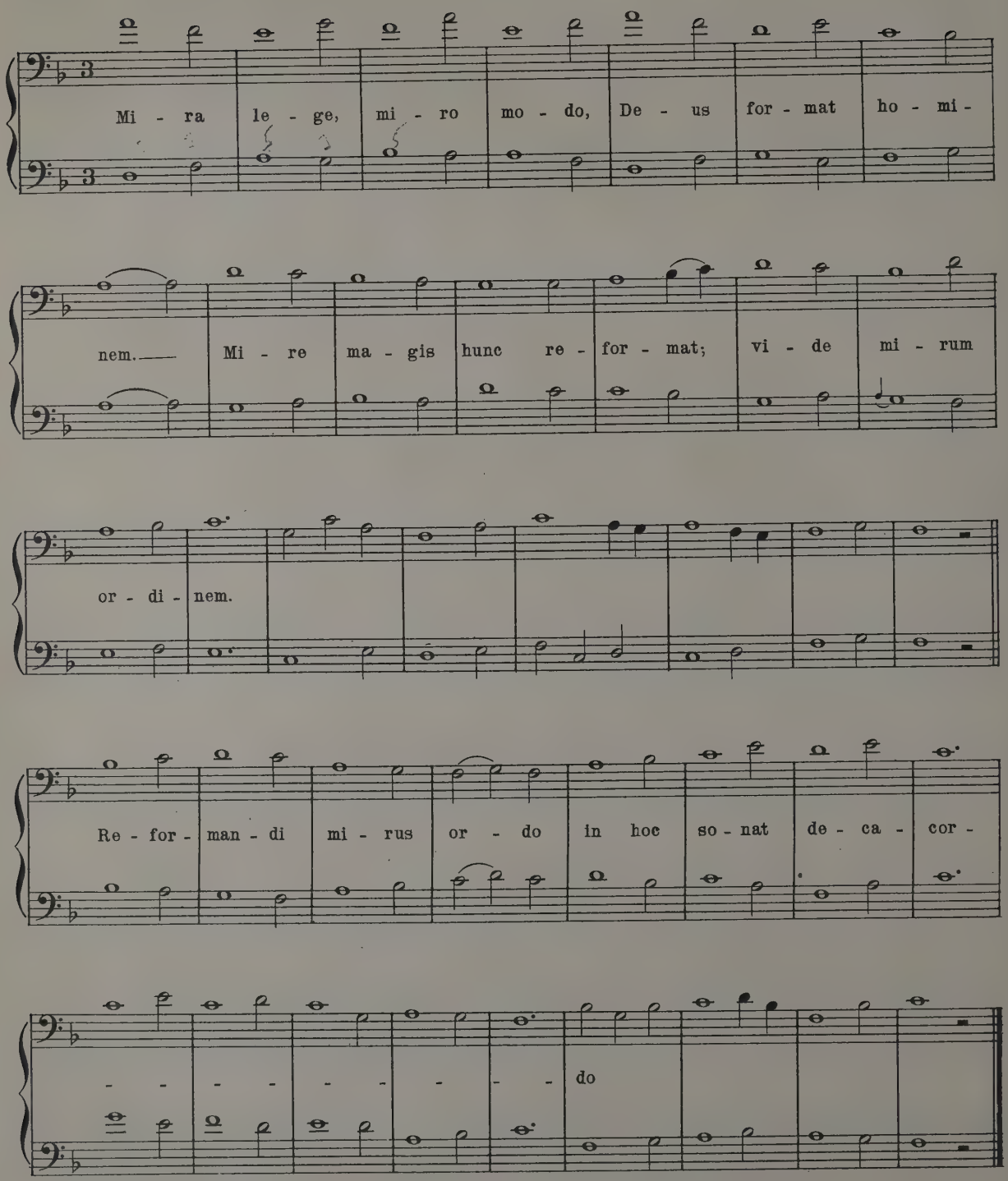

O mi - se - ri, quae tan - ta in sa - ni - a, ci - ues?
Cre - di - tis a - vec - tos hos - tes? aut ul - la pu - ta - tis Do - na ca - re - re do - lis.
Da - na - um? sic no - tus U - li - xis?
Aut hoc in - clu - si lig - no oc - cul - tan - tur A - chi - ui;
Aut haec in nos - tros fab - ri - ca - ta est ma - chi - na mu - ros,
In - spec - tu - ra do - mos uen - tu - ra - que de - su - per ur - bi;
Aut a - li - quis la - tet er - ror: e - quo ne cre - di - te teu - cri.
Quid quid id est, time - o Da - na - os et do - na fe - ren - tes.

Translated into modern notation by Jules Combarieu

Discant

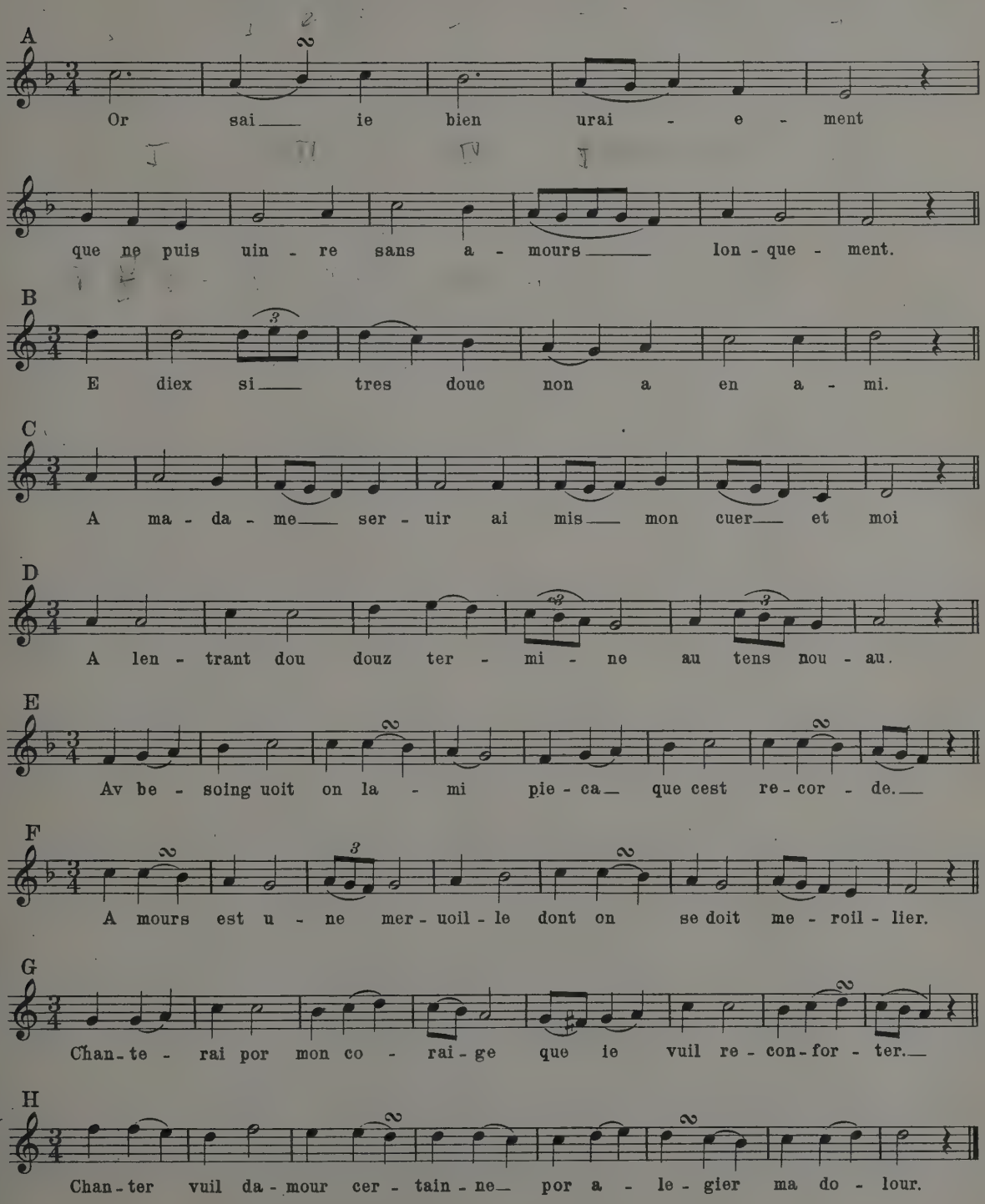
Mira Lege

(Composer unknown)


Mi - ra le - ge, mi - ro mo - do, De - us for - mat ho - mi -
nem. Mi - re ma - gis hunc re - for - mat; vi - de mi - rum
or - di - nem.
Re - for - man - di mi - rus or - do in hoc so - nat de - ca - cor -
- - - - - - - - - do

Troubadour Melodies

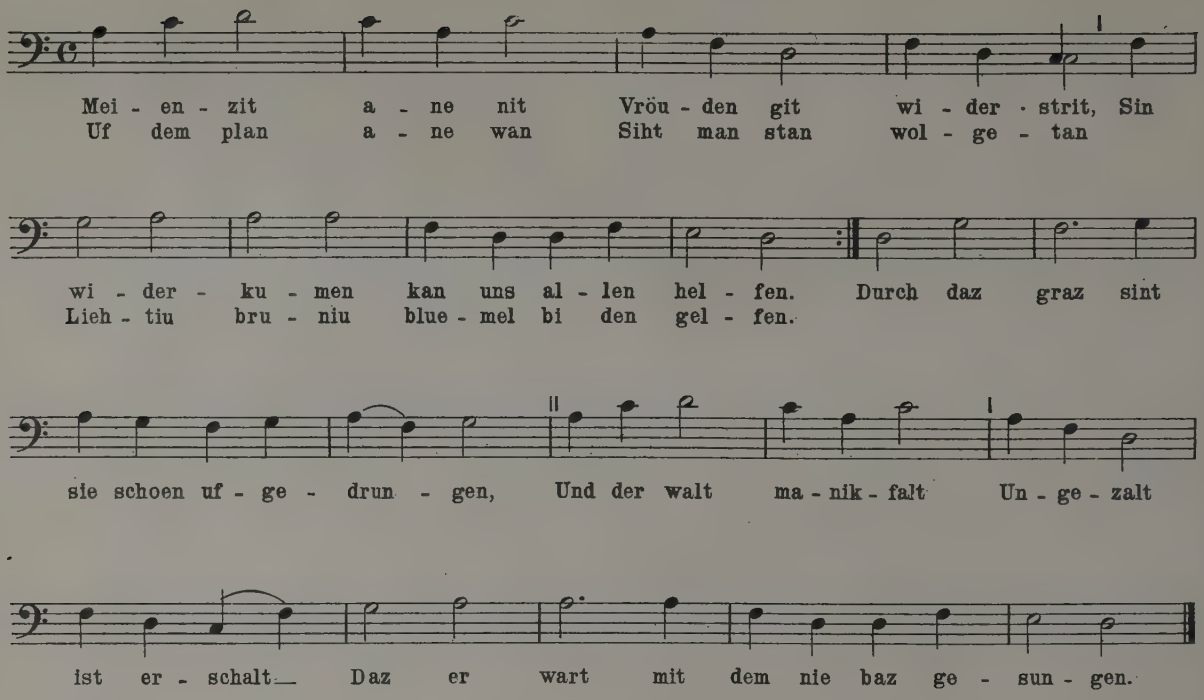
(circa 13th Cent.)


A
Or sai ie bien urai - e - ment
que ne puis uin - re sans a - mours lon - que - ment.
B
E diex si tres douc non a en a - mi.
C
A ma - da - me ser - uir ai mis mon cuer et moi
D
A len - trant dou douz ter - mi - ne au tens nou - au.
E
Av be - soing uoit on la - mi pie - ca que cest re - cor - de.
F
A mours est u - ne mer - uoil - le dont on se doit me - roil - lier.
G
Chan - te - rai por mon co - rai - ge que ie vuil re - con - for - ter.
H
Chan - ter vuil da - mour cer - tain - ne por a - le - gier ma do - lour.

Examples of German Minnesang

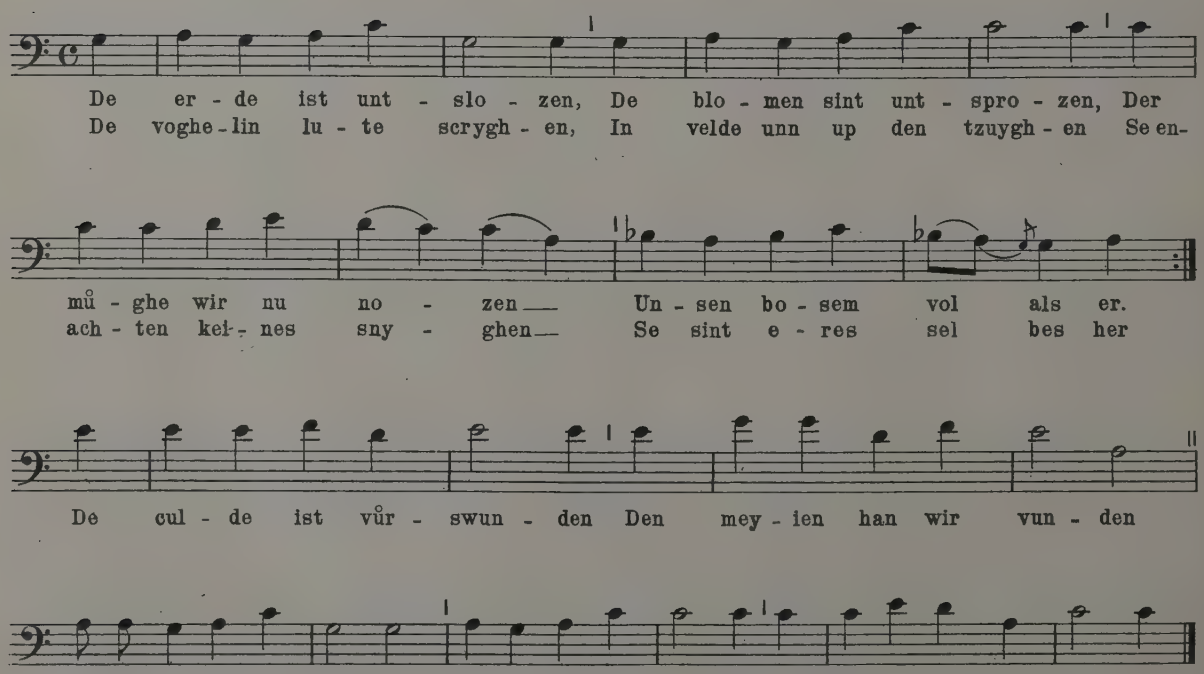
I

Nithart von Reuenthal (13th Cent.)


Mei - en - zit a - ne nit Vröu - den git wi - der - strit, Sin
Uf dem plan a - ne wan Siht man stan wol - ge - tan
wi - der - ku - men kan uns al - len hel - fen. Durch daz graz sint
Lieh - tiu bru - niu blue - mel bi den gel - fen.
sie schoen uf - ge - drun - gen, Und der walt ma - nik - falt Un - ge - zalt
ist er - schalt Daz er wart mit dem nie baz ge - sun - gen.

II

Wizlaw von Rügen (1268-1325)

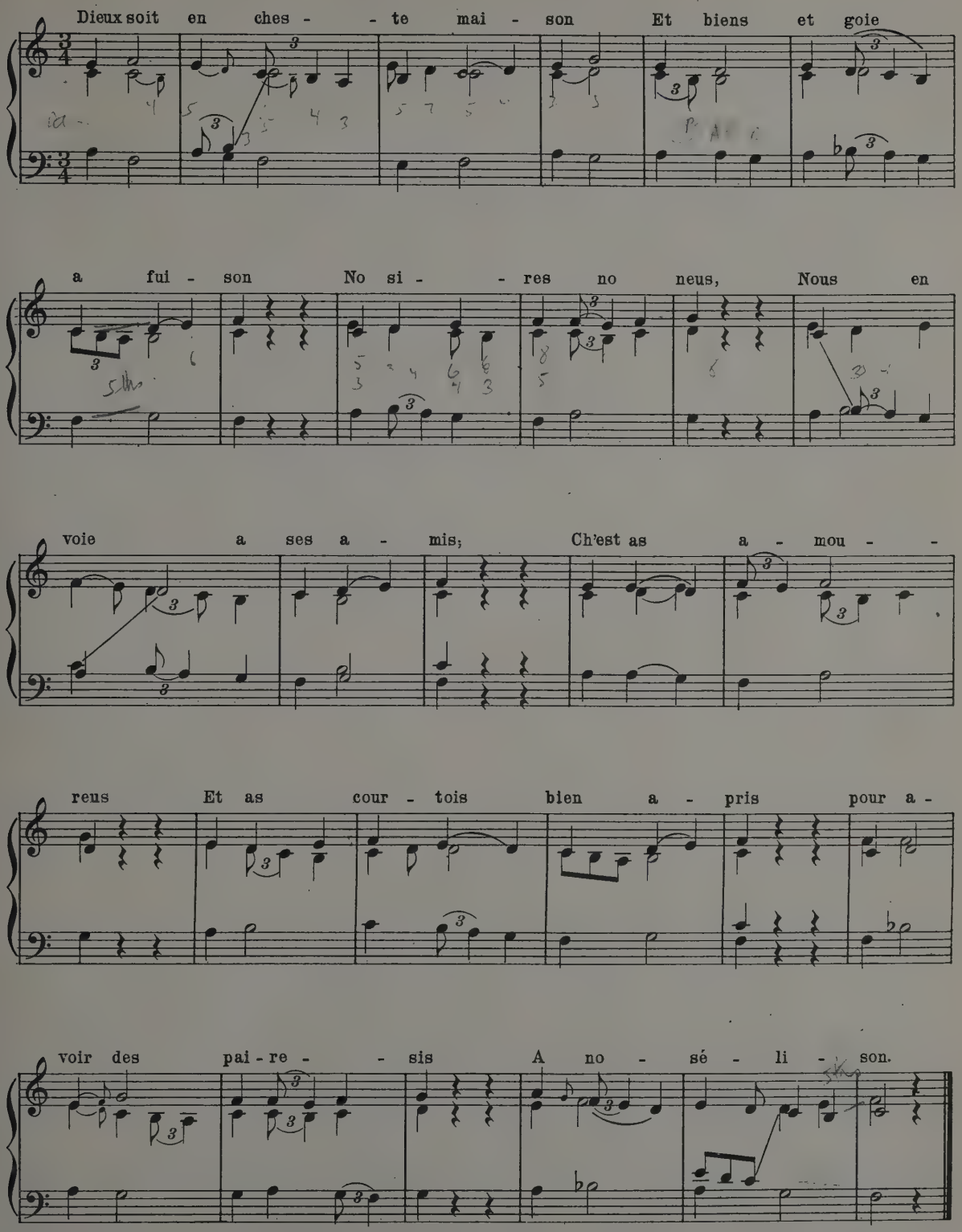

De er - de ist unt - slo - zen, De blo - men sint unt - spro - zen, Der
De voghe - lin lu - te scrygh - en, In velde unn up den tzuygh - en Se en-
mů - ghe wir nu no - zen Un - sen bo - sem vol als er.
ach - ten kei - nes sny - ghen Se sint e - res sel bes her
De cul - de ist vůr - swun - den Den mey - ien han wir vun - den
Vro-lich in mey - ien blů - te. Win-der, dich vůr - hů - te, Der sum - er kumpt tzů mů - te.

(3 Strophes)

[As noted by Riemann]

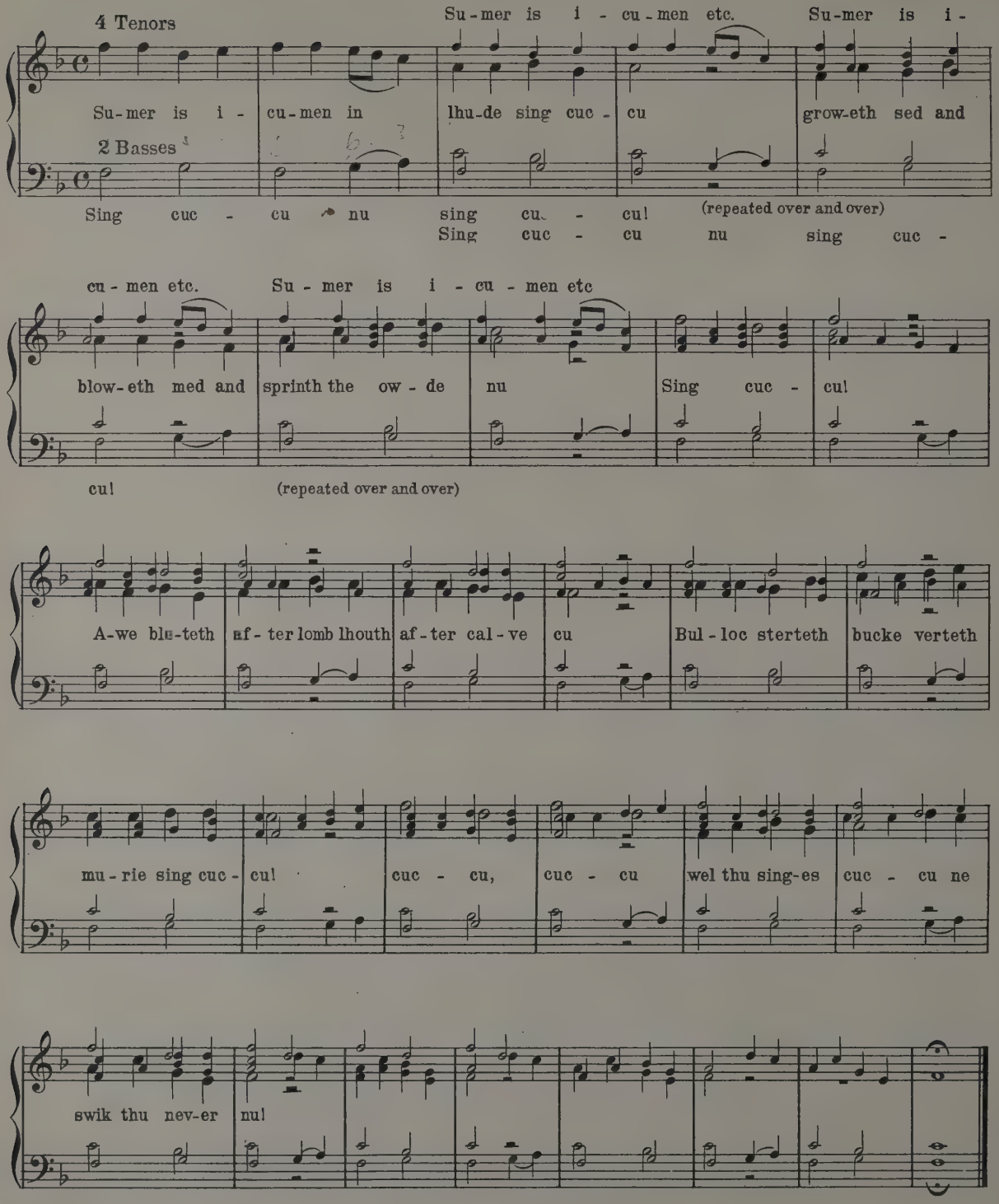
Adam de la Hâle (1240-1287)

Rondeau "Diex soit en maison"


Dieux soit en ches - - te mai - son Et biens et goie
a fui - son No si - - res no neus, Nous en
voie a ses a - mis; Ch'est as a - mou - -
reus Et as cour - tois bien a - pris pour a -
voir des pai - re - - sis A no - sé - li - son.

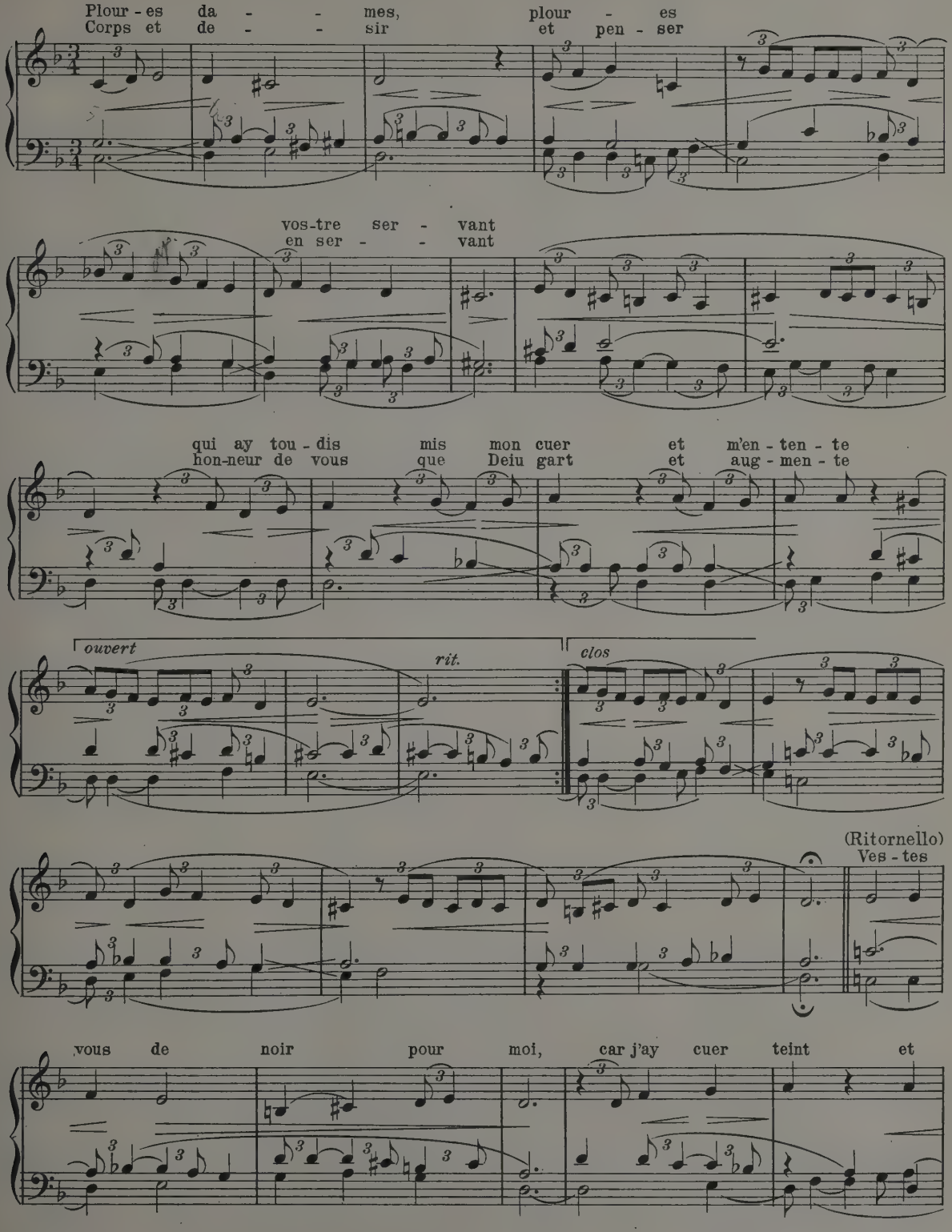
Simon Fornsete (13th Cent.)

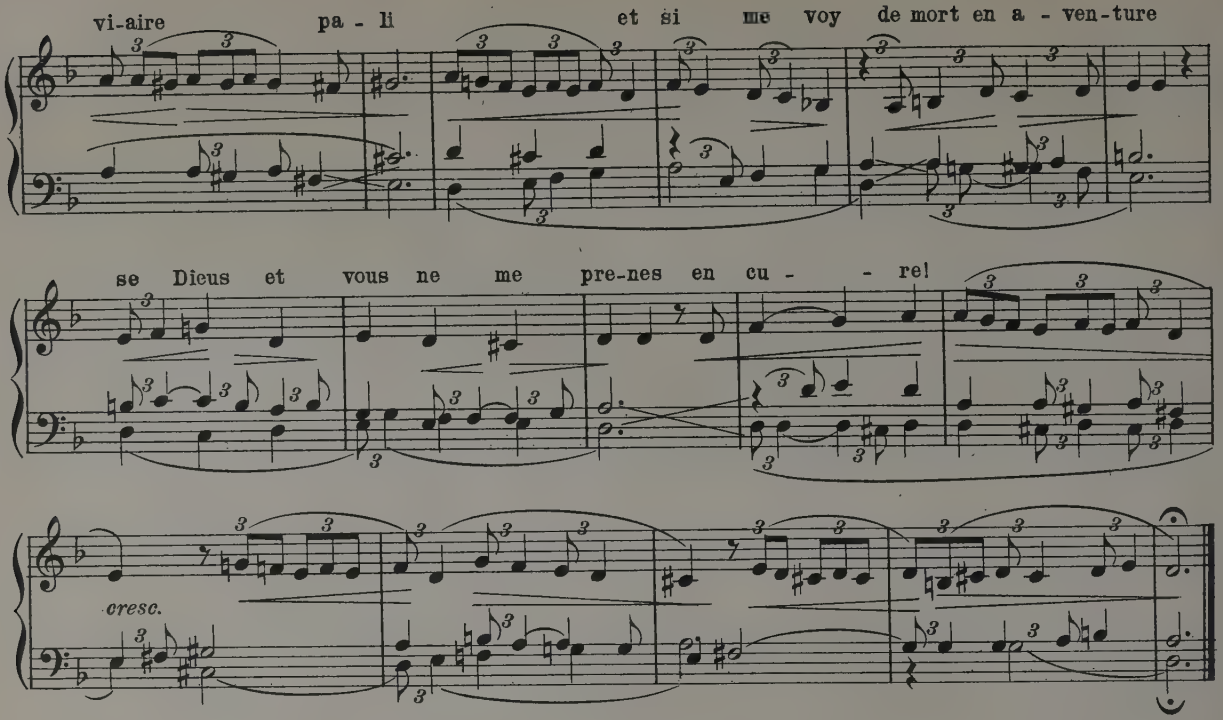
"Sumer is icumen in" (1240)


4 Tenors
Su-mer is i - cu-men in lhu-de sing cuc - cu
Su-mer is i - cu-men etc.
Su-mer is i - grow-eth sed and
2 Basses
Sing cuc - cu nu sing cu - cu!
(repeated over and over)
Sing cuc - cu nu sing cuc -
cu - men etc.
Su - mer is i - cu - men etc
blow-eth med and sprinth the ow - de nu
Sing cuc - cu!
cu!
(repeated over and over)
A-we blu-teth af - ter lomb lhouth af - ter cal - ve cu
Bul - loc sterteth bucke verteth
mu - rie sing cuc - cu! cuc - cu, cuc - cu
wel thu sing-es cuc - cu ne
swik thu nev-er nu!

Guillaume de Machault (1300–1372)

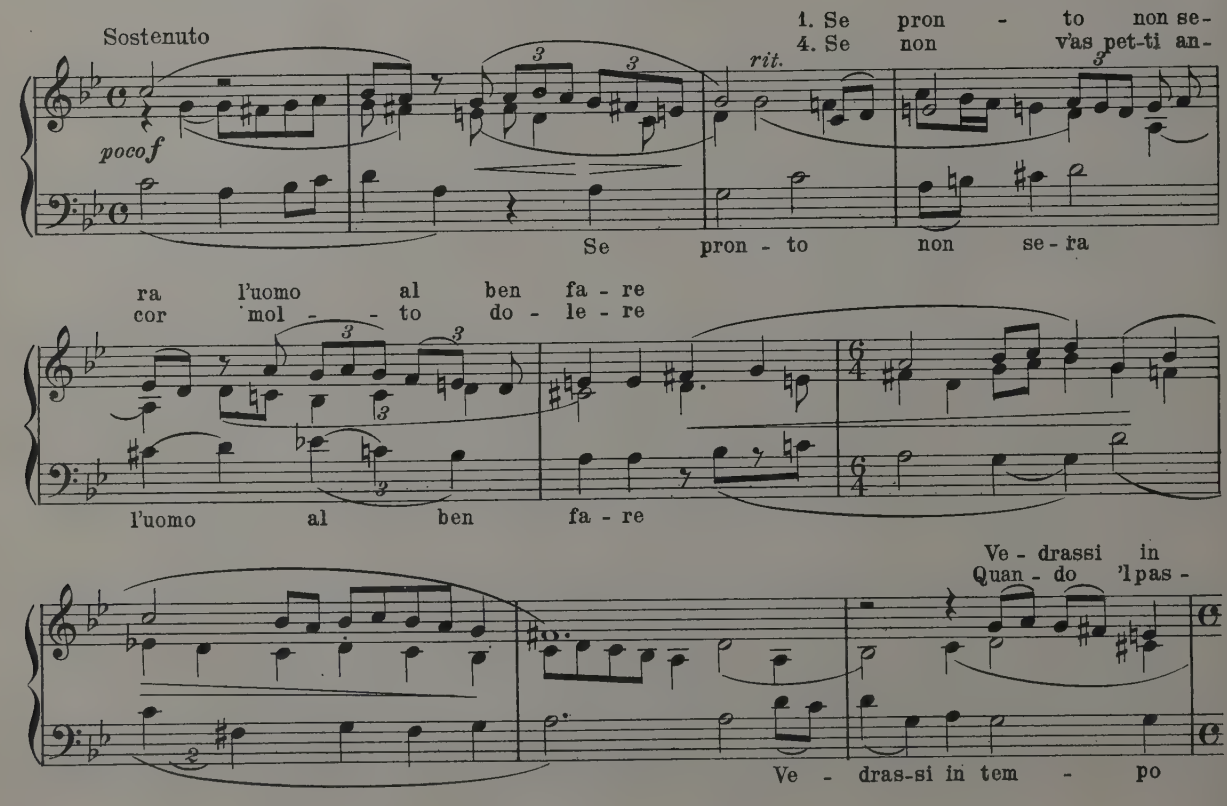
Ballade with instrumental accompaniment

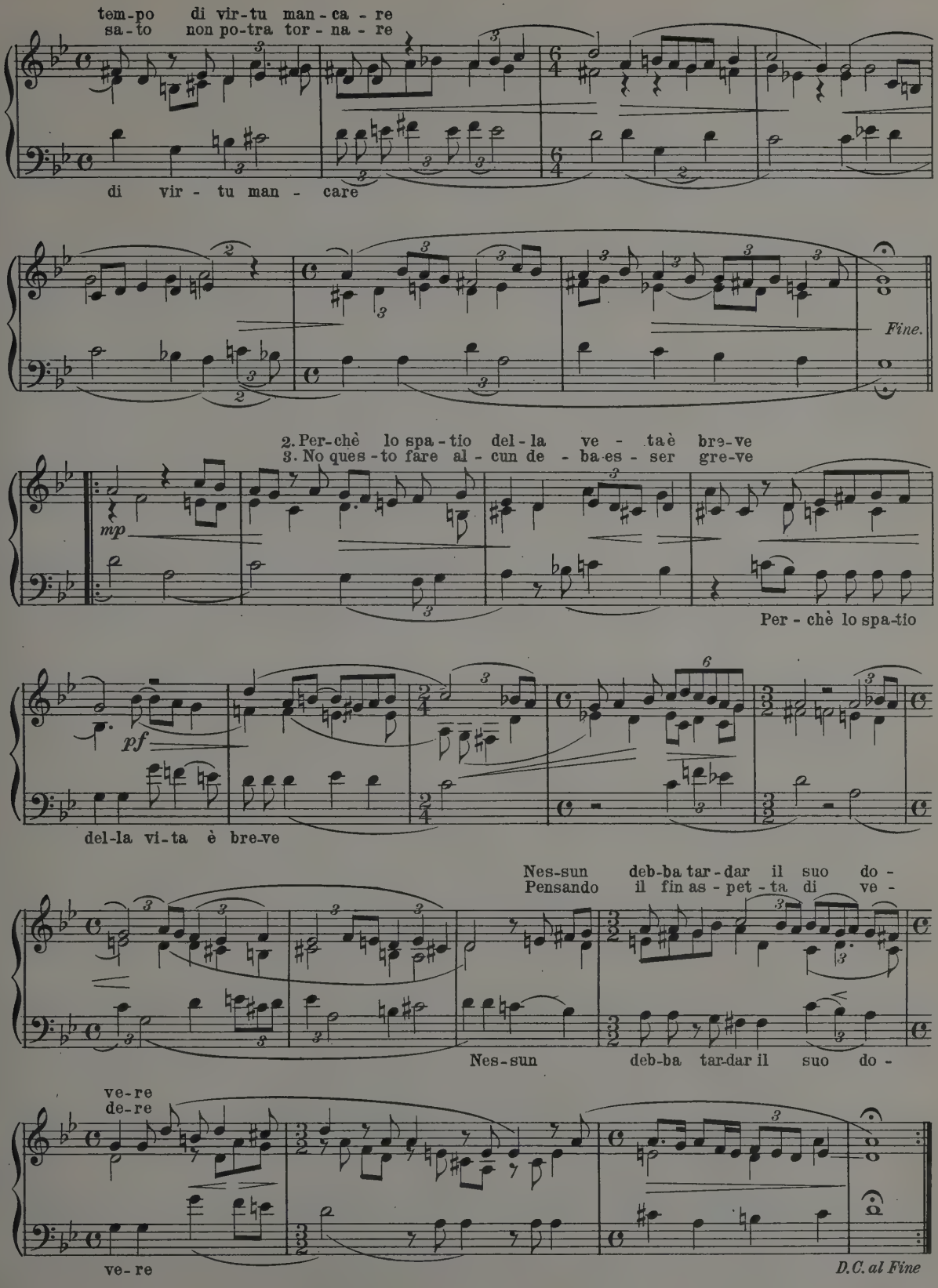

Plour - es da - - mes, plour - es
Corps et de - - sir et pen - ser
vos-tre ser - vant
en ser - - vant
qui ay tou - dis mis mon cuer et m'en - ten - te
hon-neur de vous que Deiu gart et aug - men - te
ouvert
rit.
clos
(Ritornello)
Ves - tes
vous de noir pour moi, car j'ay cuer teint et



Francesco Landino (1325–97)

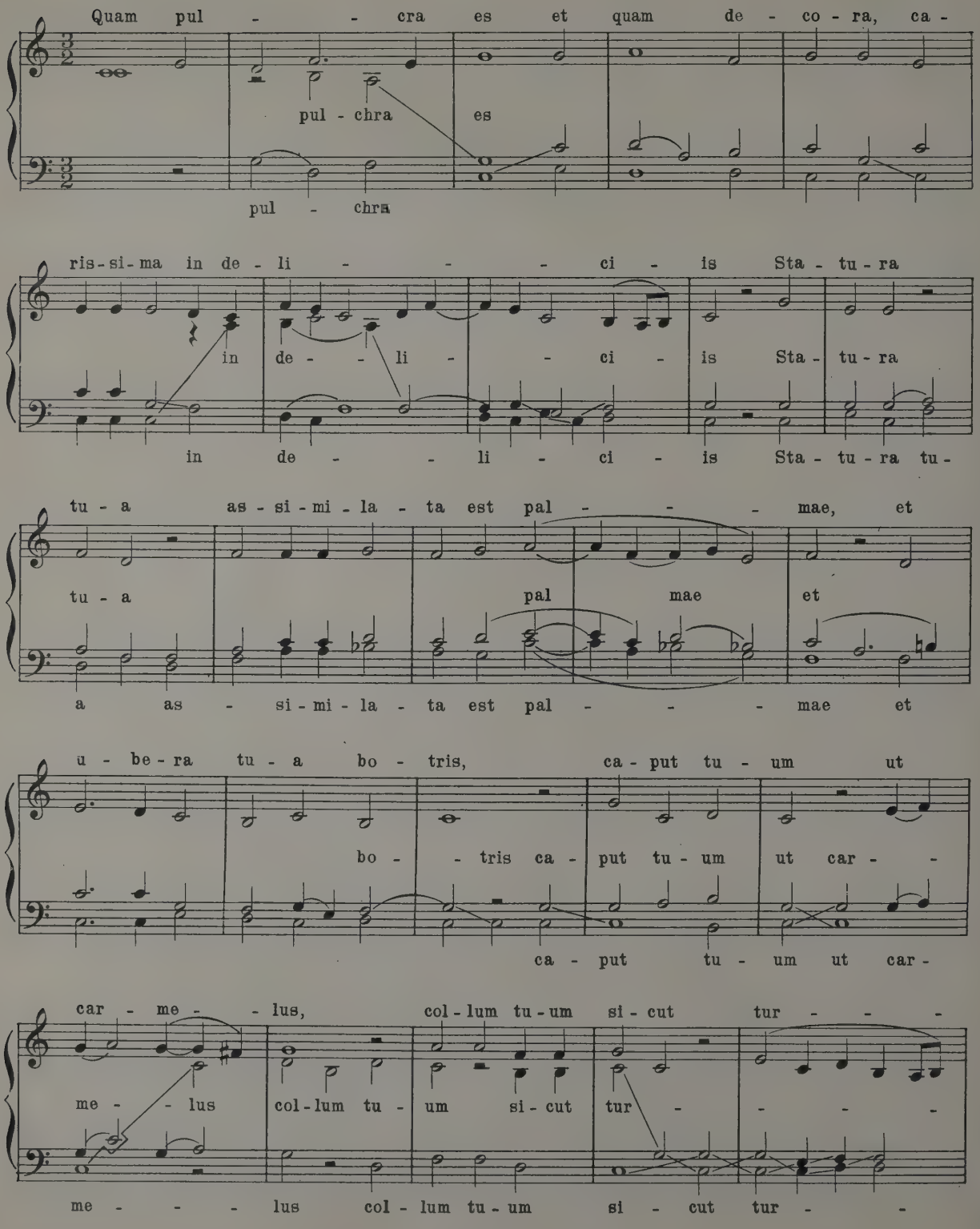
Ballata

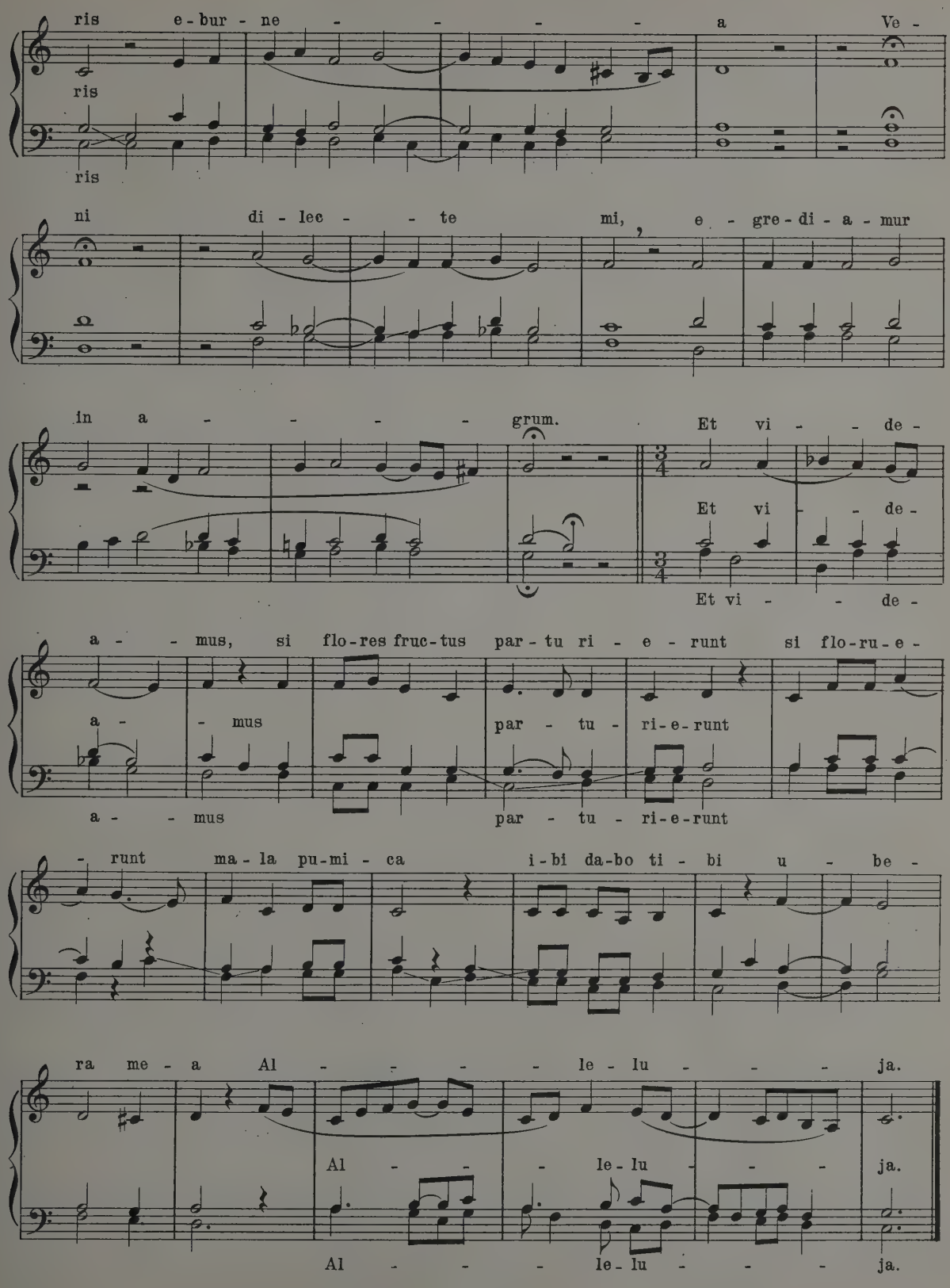

Sostenuto
poco f
1. Se pron - to non se-
4. Se non v'as pet-ti an-
rit.
Se pron - to non se - ra
ra l'uomo al ben fa - re
cor mol - - to do - le - re
l'uomo al ben fa - re
Ve - drassi in
Quan - do 'l pas -
Ve - dras-si in tem - po


tem-po di vir-tu man-ca - re
sa-to non po-tra tor - na - re
di vir - tu man - care
Fine.
2. Per-chè lo spa-tio del-la ve - taè bre-ve
3. No ques-to fare al - cun de - ba-es - ser gre-ve
mp
Per - chè lo spa-tio
pf
del-la vi-ta è bre-ve
Nes-sun deb-ba tar-dar il suo do -
Pensando il fin as - pet - ta di ve -
Nes-sun deb-ba tar-dar il suo do -
ve-re
de-re
ve-re
D.C. al Fine

John of Dunstable (circ. 1400-1440)

Motet for 3 Voices

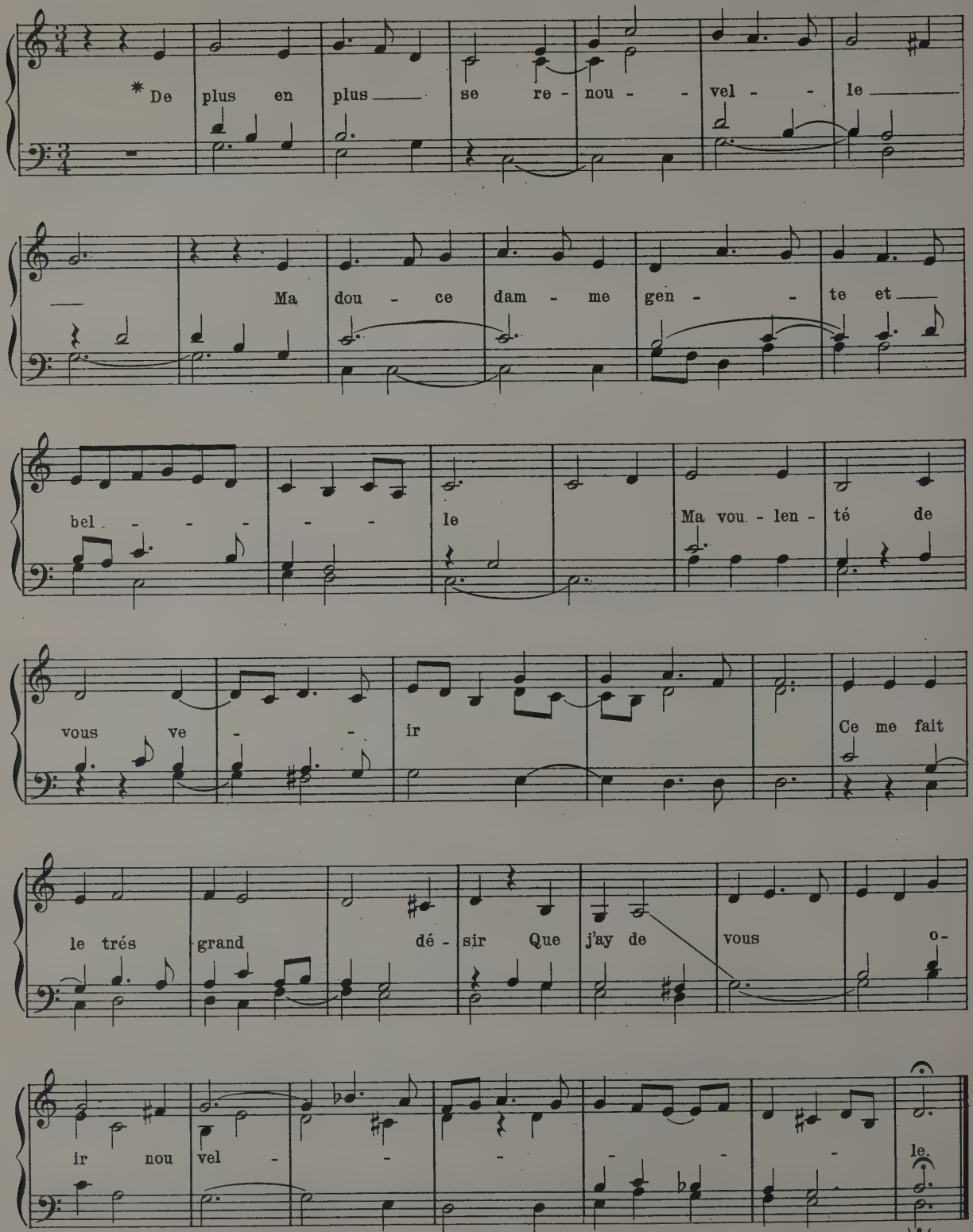

Quam pul - - cra es et quam de - co - ra, ca -
pul - chra es
pul - chra
ris-si-ma in de - li - - - ci - is Sta - tu - ra
in de - li - - ci - is Sta - tu - ra
in de - - li - ci - is Sta - tu - ra tu -
tu - a as - si - mi - la - ta est pal - - - mae, et
tu - a pal mae et
a as - si - mi - la - ta est pal - - - mae et
u - be - ra tu - a bo - tris, ca - put tu - um ut
bo - - tris ca - put tu - um ut car - -
ca - put tu - um ut car -
car - me - - lus, col - lum tu - um si - cut tur - - -
me - - lus col - lum tu - um si - cut tur - - - -
me - - - lus col - lum tu - um si - cut tur - -


ris e-bur-ne-a Ve-
ris
ris
ni di-lec-te mi, e-gre-di-a-mur
in a-grum. Et vi-de-
Et vi-de-
Et vi-de-
a-mus, si flo-res fruc-tus par-tu ri-e-runt si flo-ru-e-
a-mus par-tu-ri-e-runt
a-mus par-tu-ri-e-runt
-runt ma-la pu-mi-ca i-bi da-bo ti-bi u-be-
ra me-a Al-le-lu-ja.
Al-le-lu-ja.
Al-le-lu-ja.

Gilles Binchois (circ. 1400–1460)

'De Plus en Plus se Renouvelle.'

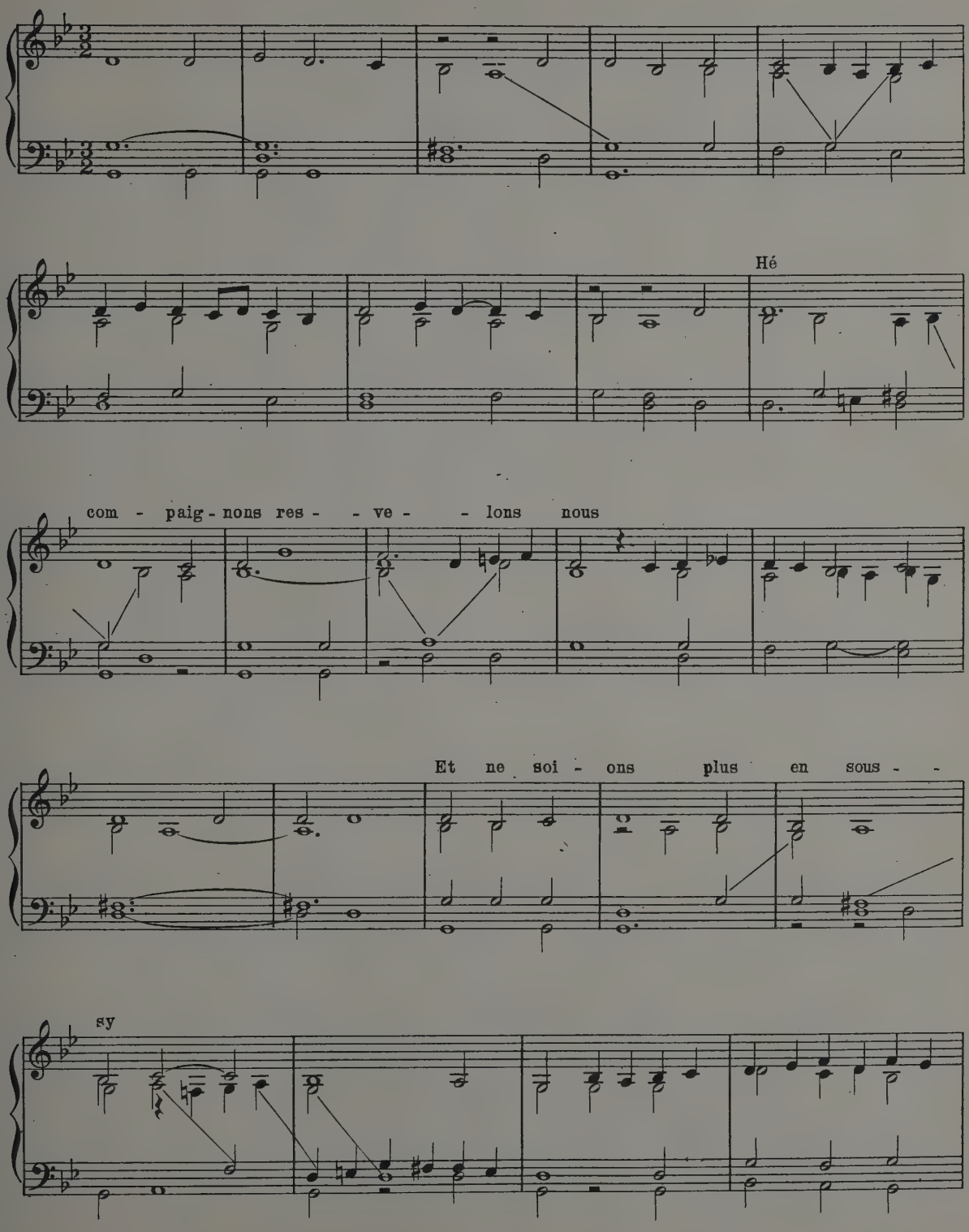
(Chanson)

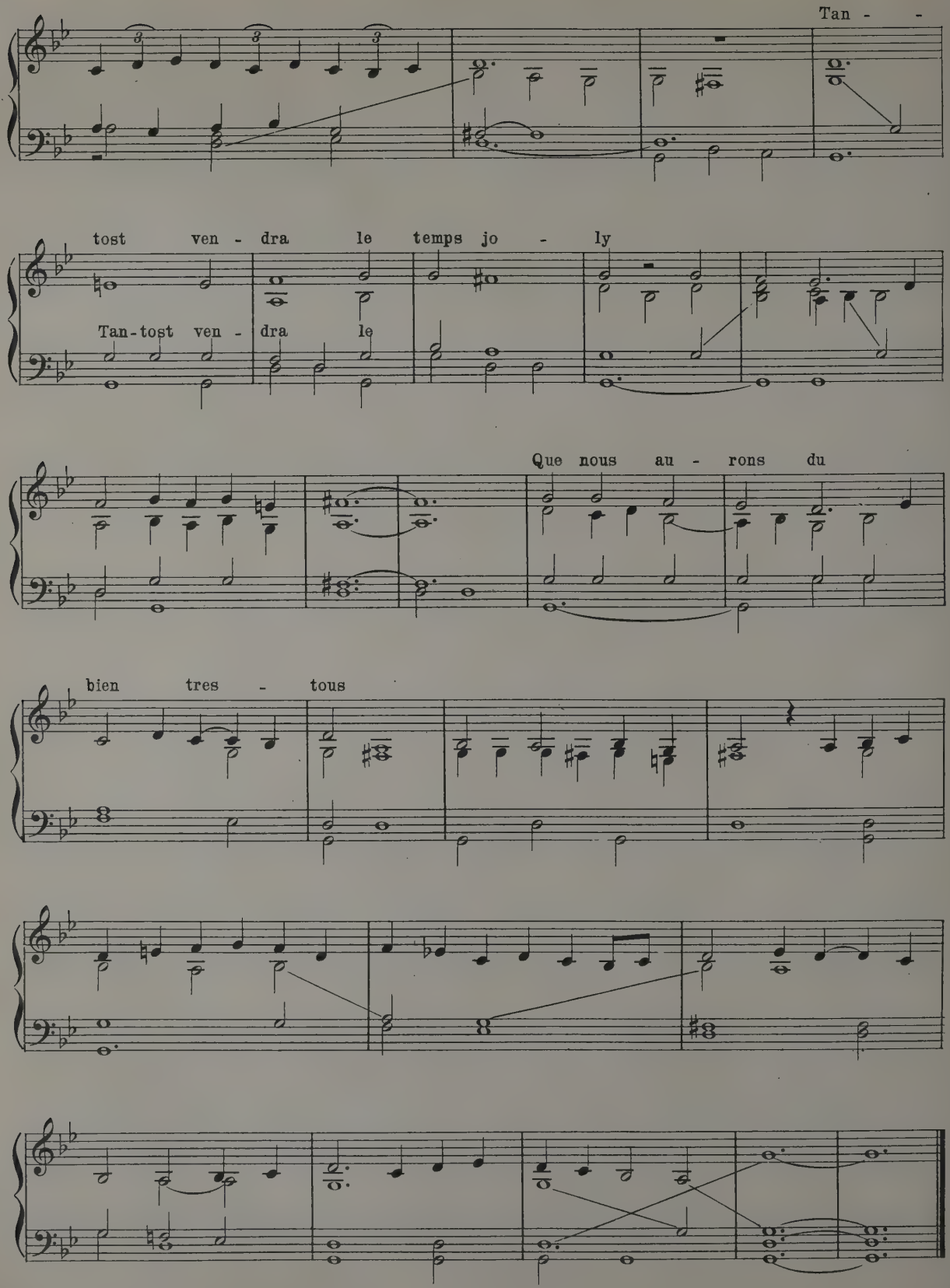

* De plus en plus se re - nou - vel - le
Ma dou - ce dam - me gen - te et
bel - le Ma vou - len - té de
vous ve - ir Ce me fait
le trés grand dé - sir Que j'ay de vous o-
ir nou vel - le.

* The words are treated in the various voices with the greatest freedom. Further, the old manuscripts do not indicate clearly how the words are fitted to the music. Hence no attempt is here made to do this for the lower voices. [Ed.]

Guillaume Dufay (c.1400 - 1474)

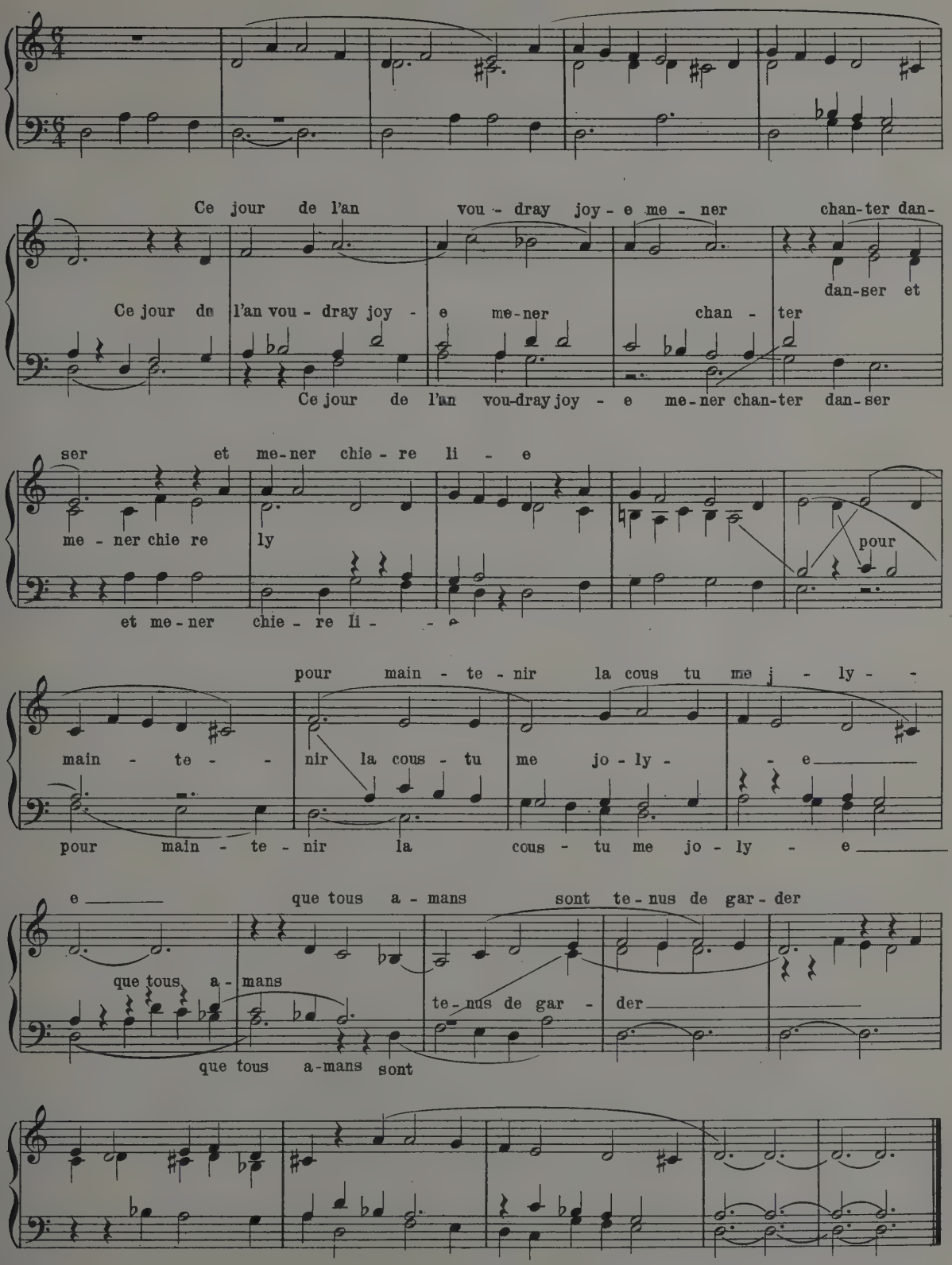
Hé Compaignons Resvelons Nous




Tan - -
tost ven - dra le temps jo - ly
Tan-tost ven - dra le
Que nous au - rons du
bien tres - tous

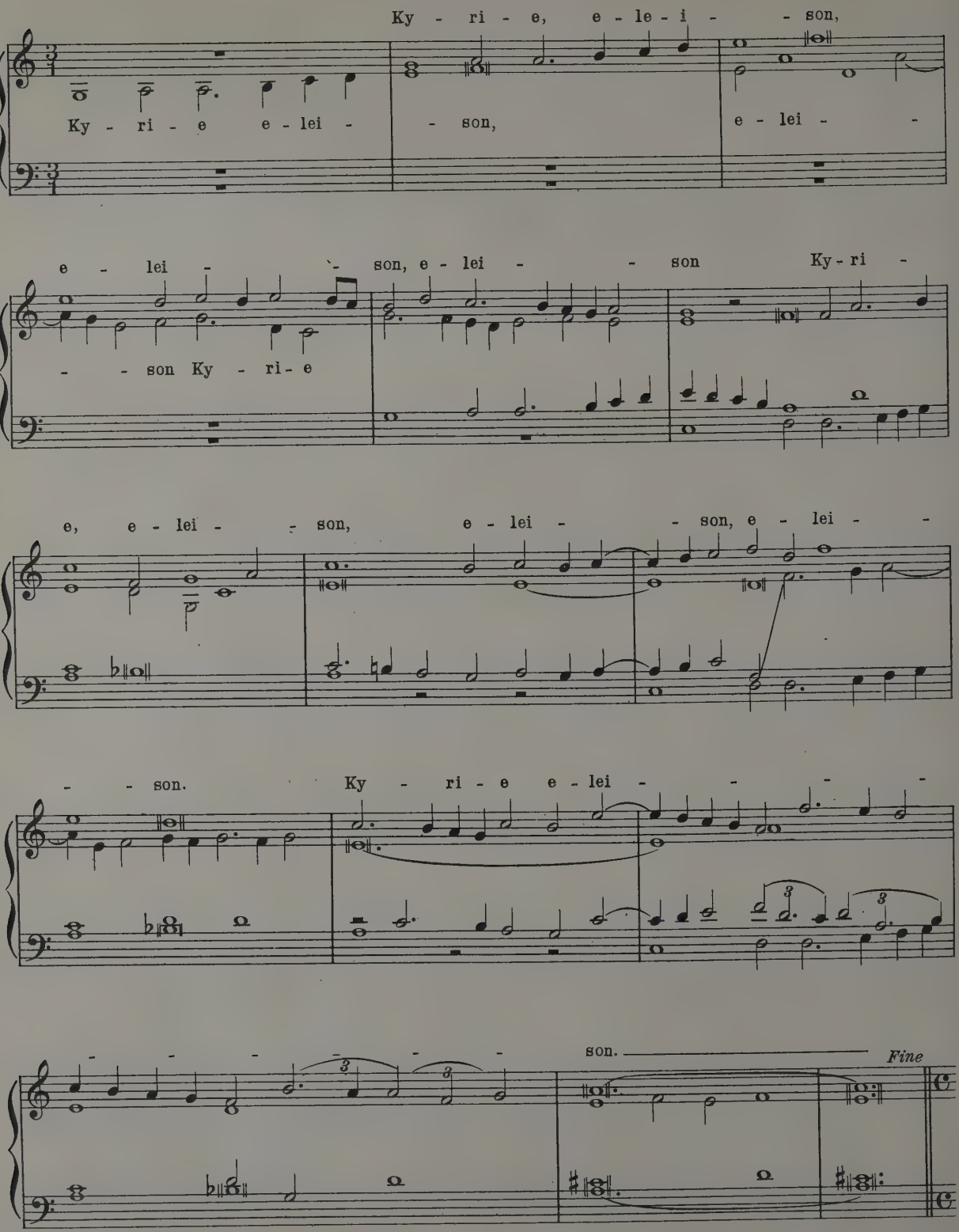
Guillaume Dufay

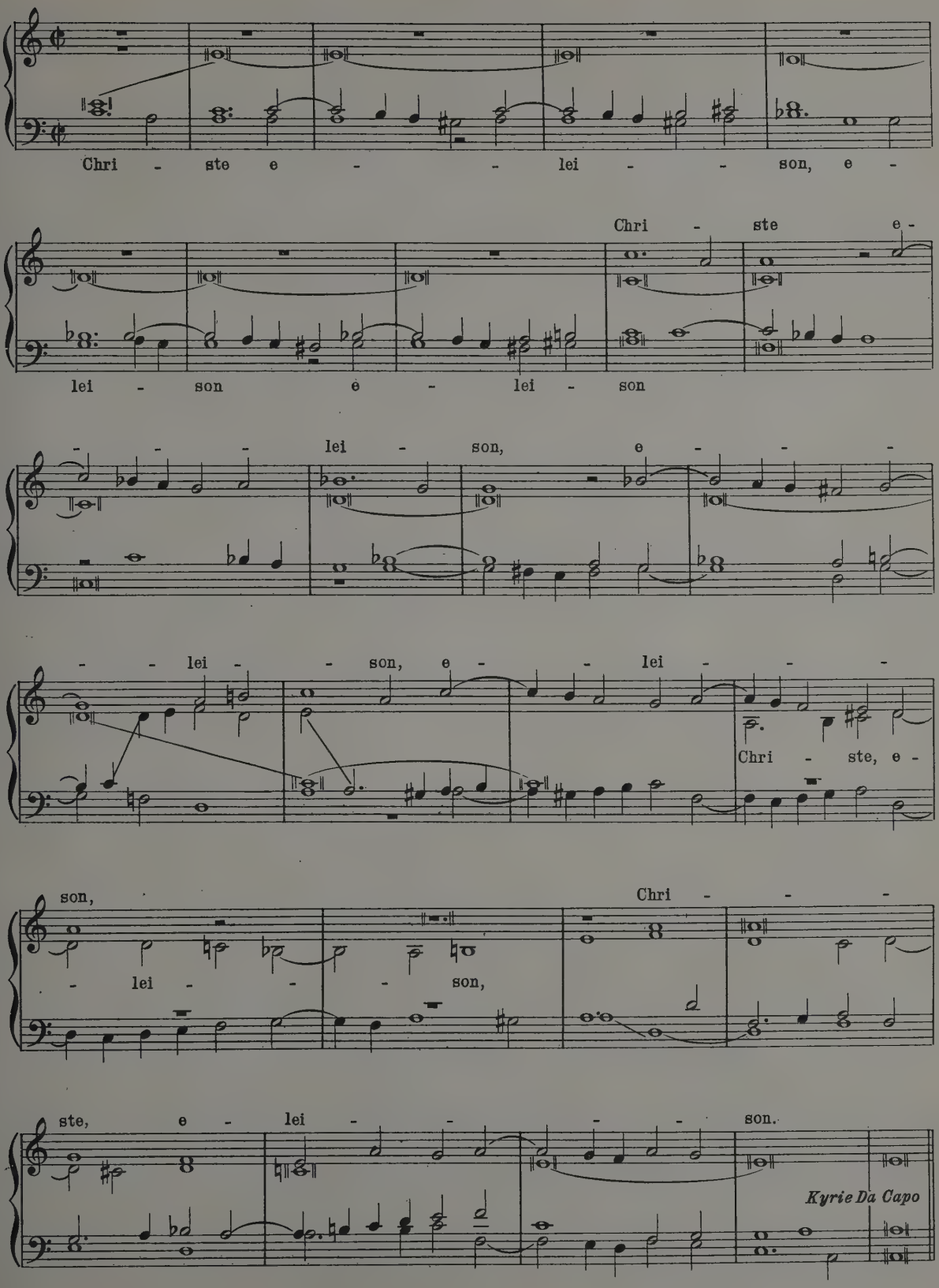
Ce Jour de l'An


Ce jour de l'an vou - dray joy - e me - ner chan-ter dan-
dan-ser et
Ce jour de l'an vou - dray joy - e me-ner chan - ter
Ce jour de l'an vou-dray joy - e me-ner chan-ter dan-ser
ser et me-ner chie - re li - e
me - ner chie re ly
pour
et me-ner chie - re li - e
pour main - te - nir la cous tu me j - ly - -
main - te - - nir la cous - tu me jo - ly - - e
pour main - te - nir la cous - tu me jo - ly - e
e
que tous a - mans sont te - nus de gar - der
que tous a - mans
te - nus de gar - der
que tous a-mans sont

Jan Okeghem (ca. 1430–1495)

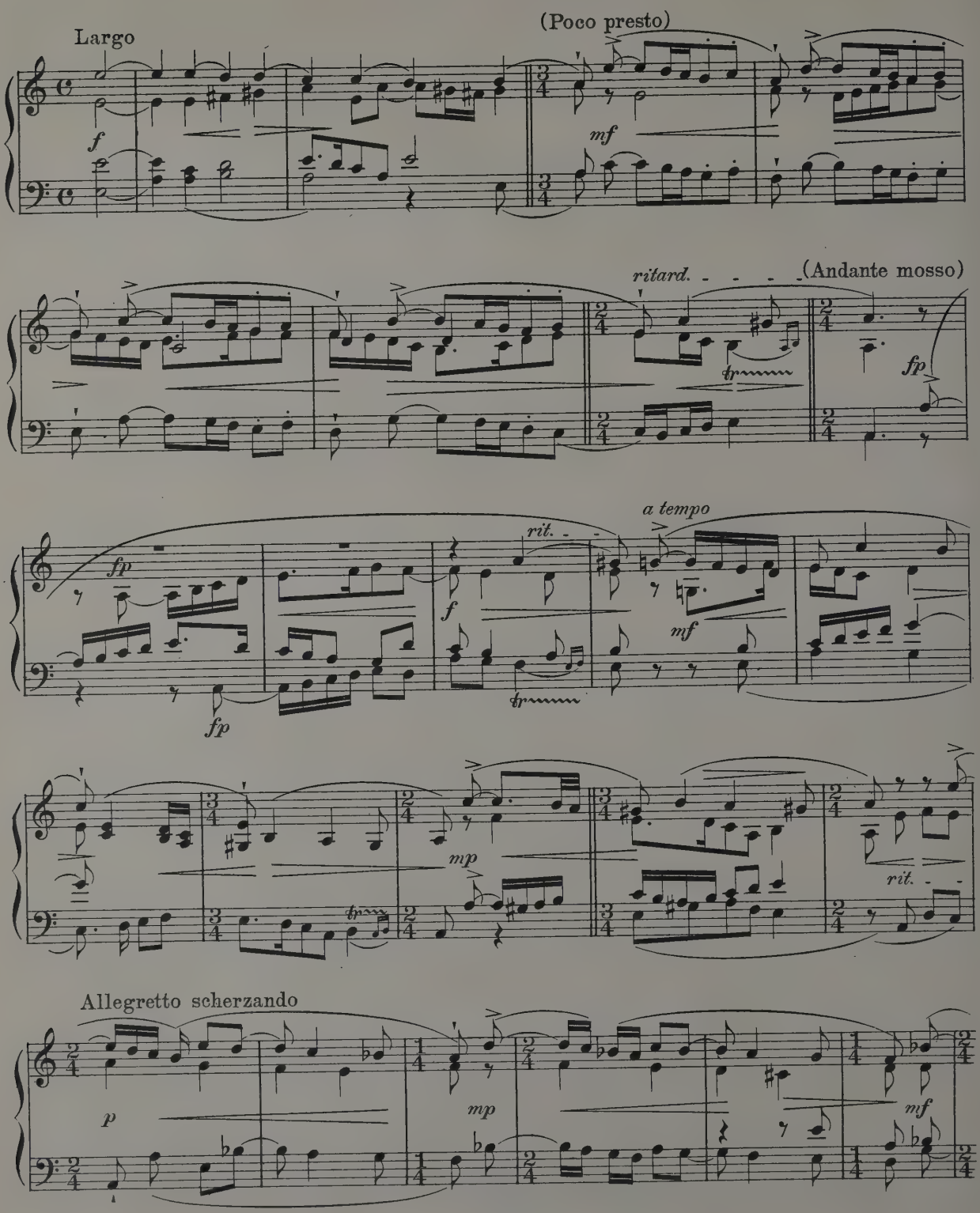
Kyrie und Christe

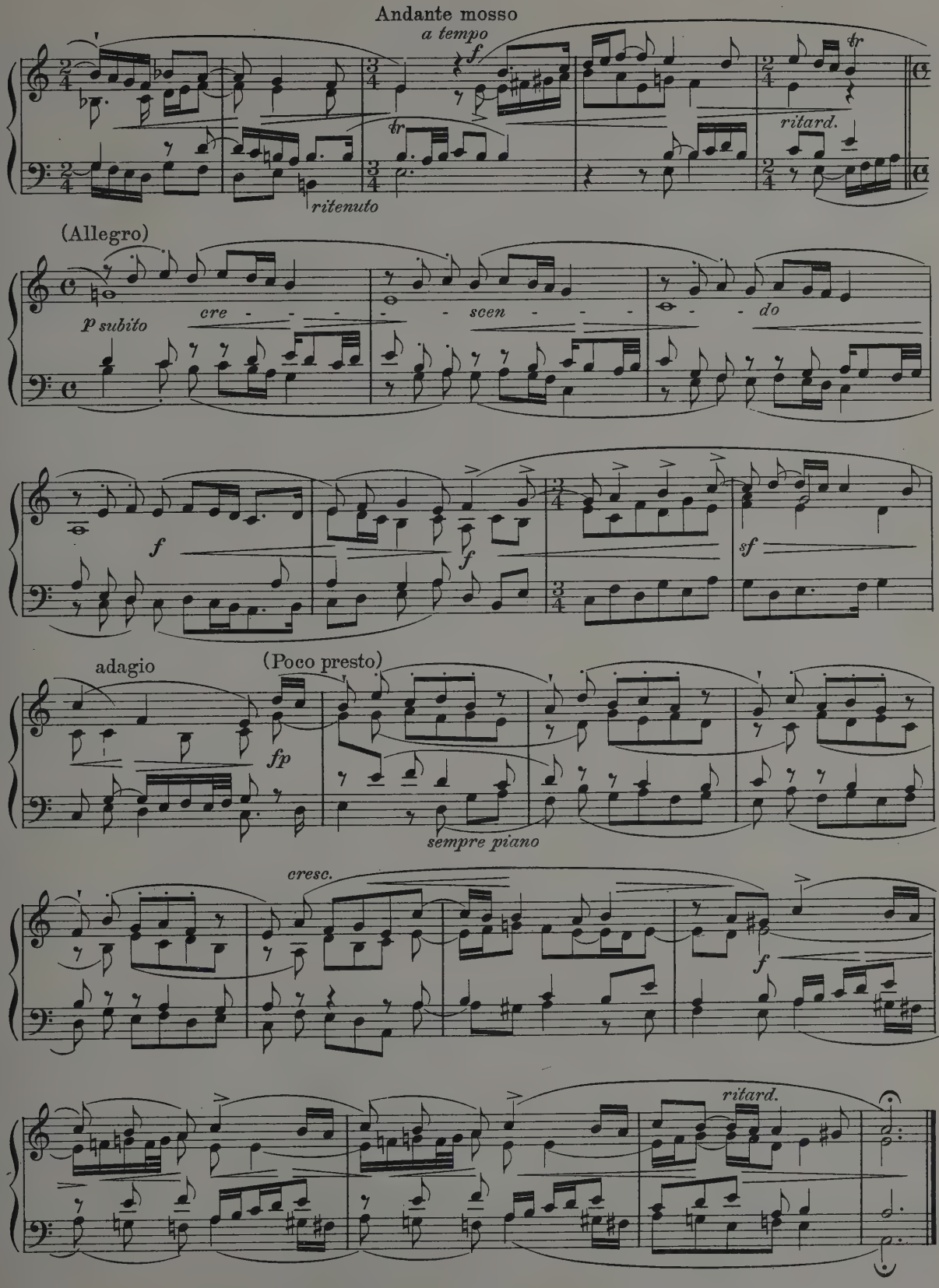



Chri - ste e - - lei - - son, e -
Chri - ste e -
lei - son e - lei - son
- - - lei - son, e - - -
- - lei - - son, e - - lei - - -
Chri - ste, e -
son,
Chri - - -
- lei - - - son,
ste, e - lei - - - - son.
Kyrie Da Capo

Heinrich Isaak (c. 1440-1517)

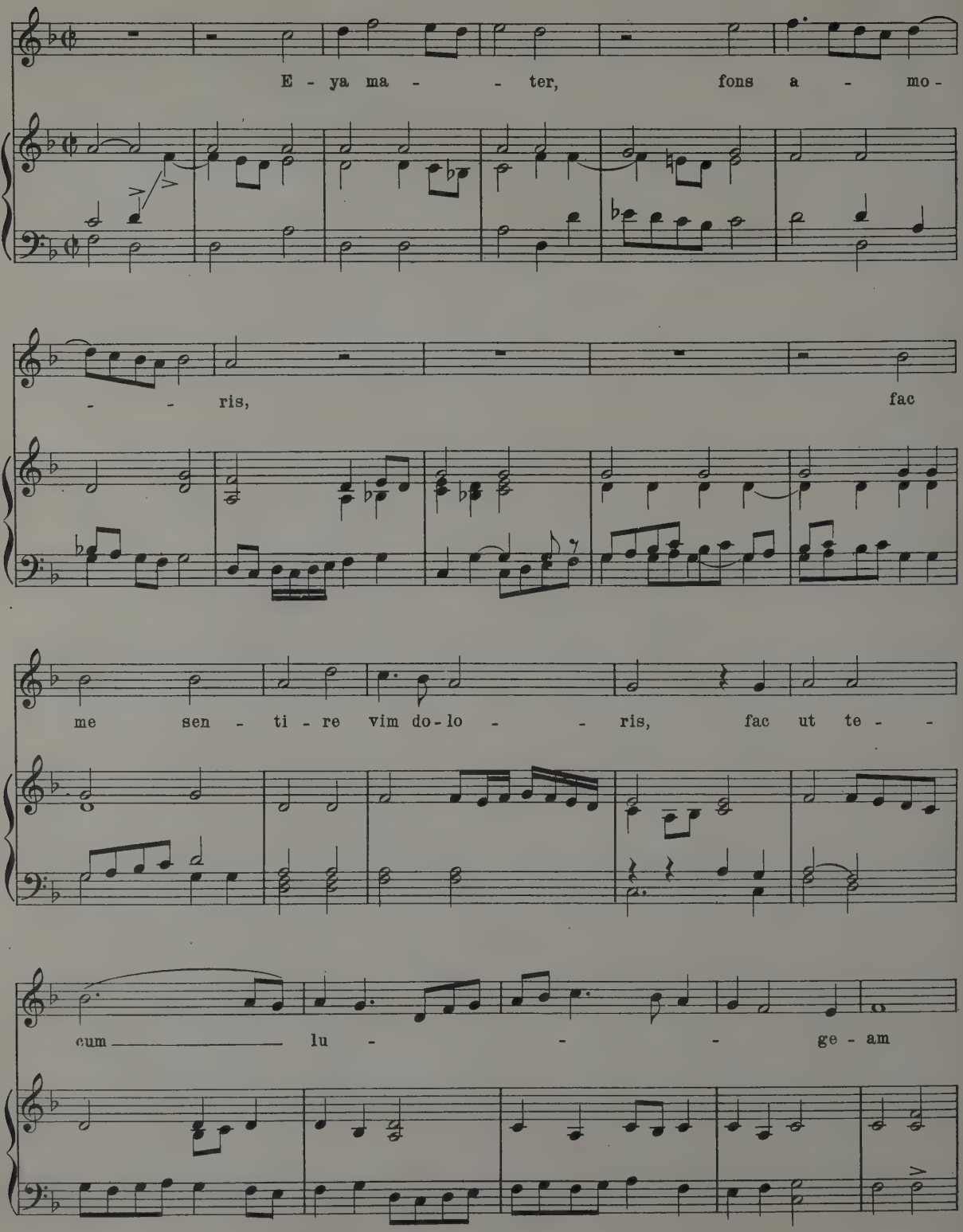
Sinfonia "La Morra"

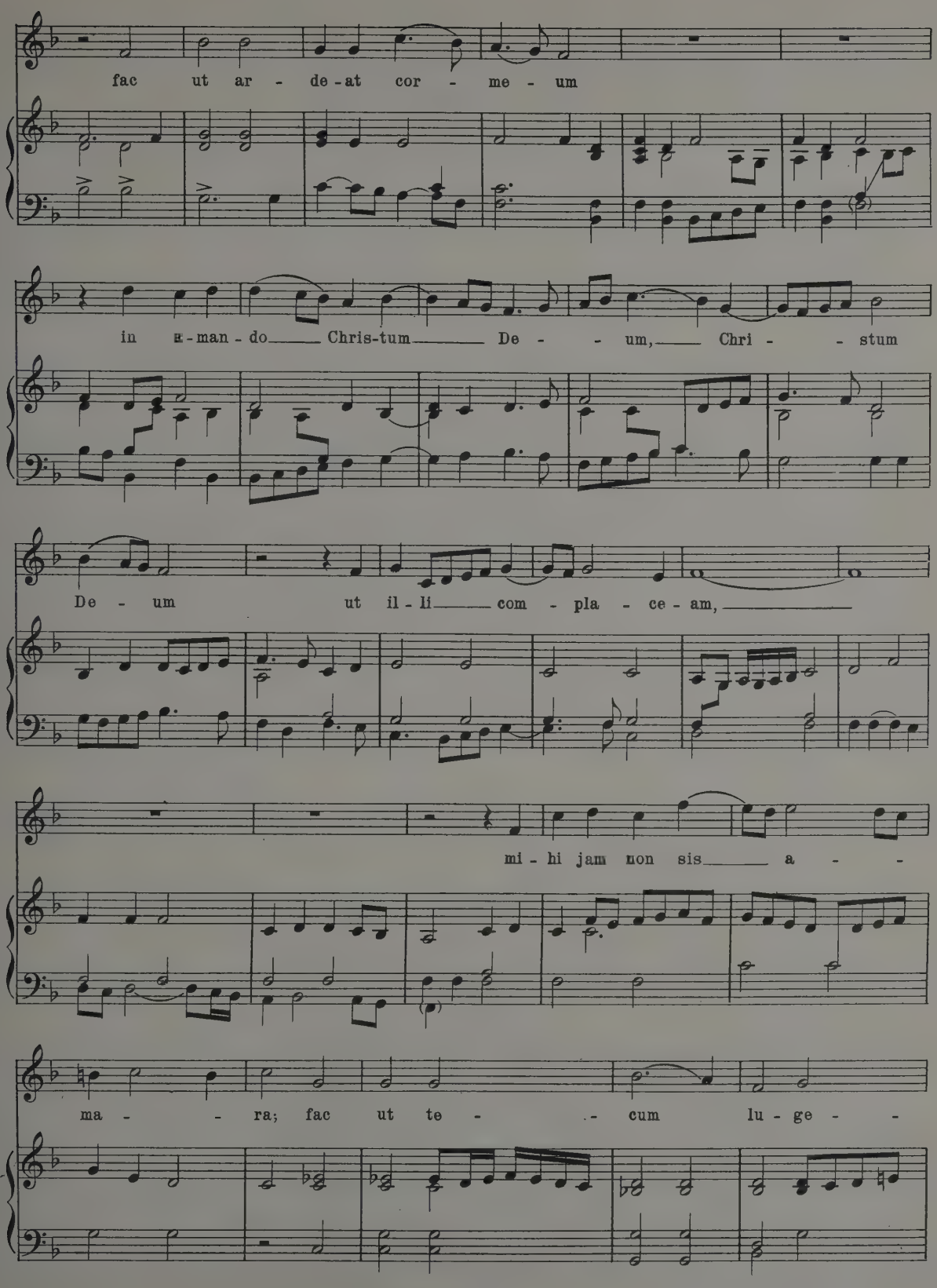


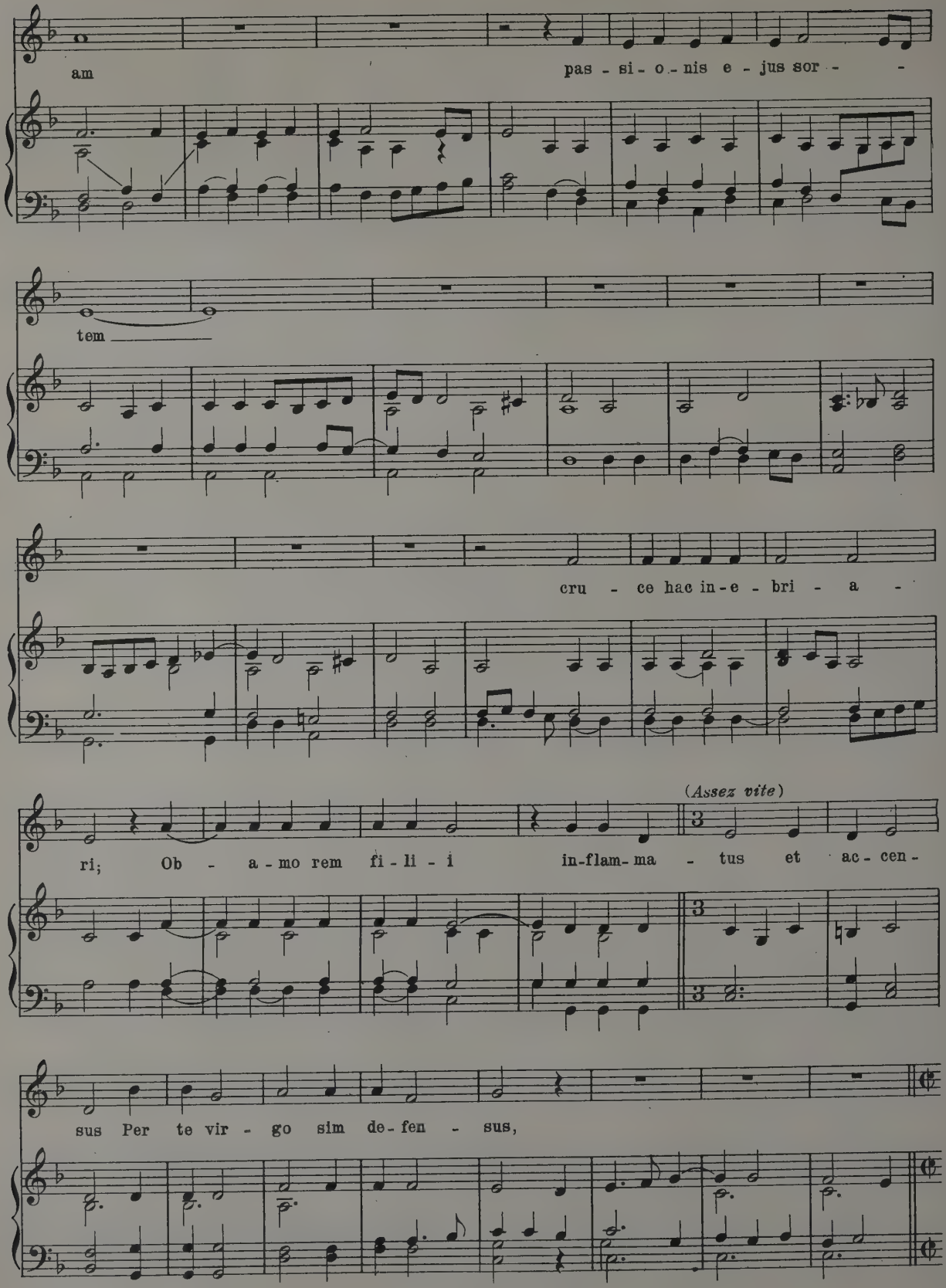

Andante mosso
a tempo
f
tr
ritenuto
ritard.
(Allegro)
p subito
cre - - -
- - scen - - -
- - do
f
f
sf
adagio
(Poco presto)
fp
sempre piano
cresc.
f
ritard.

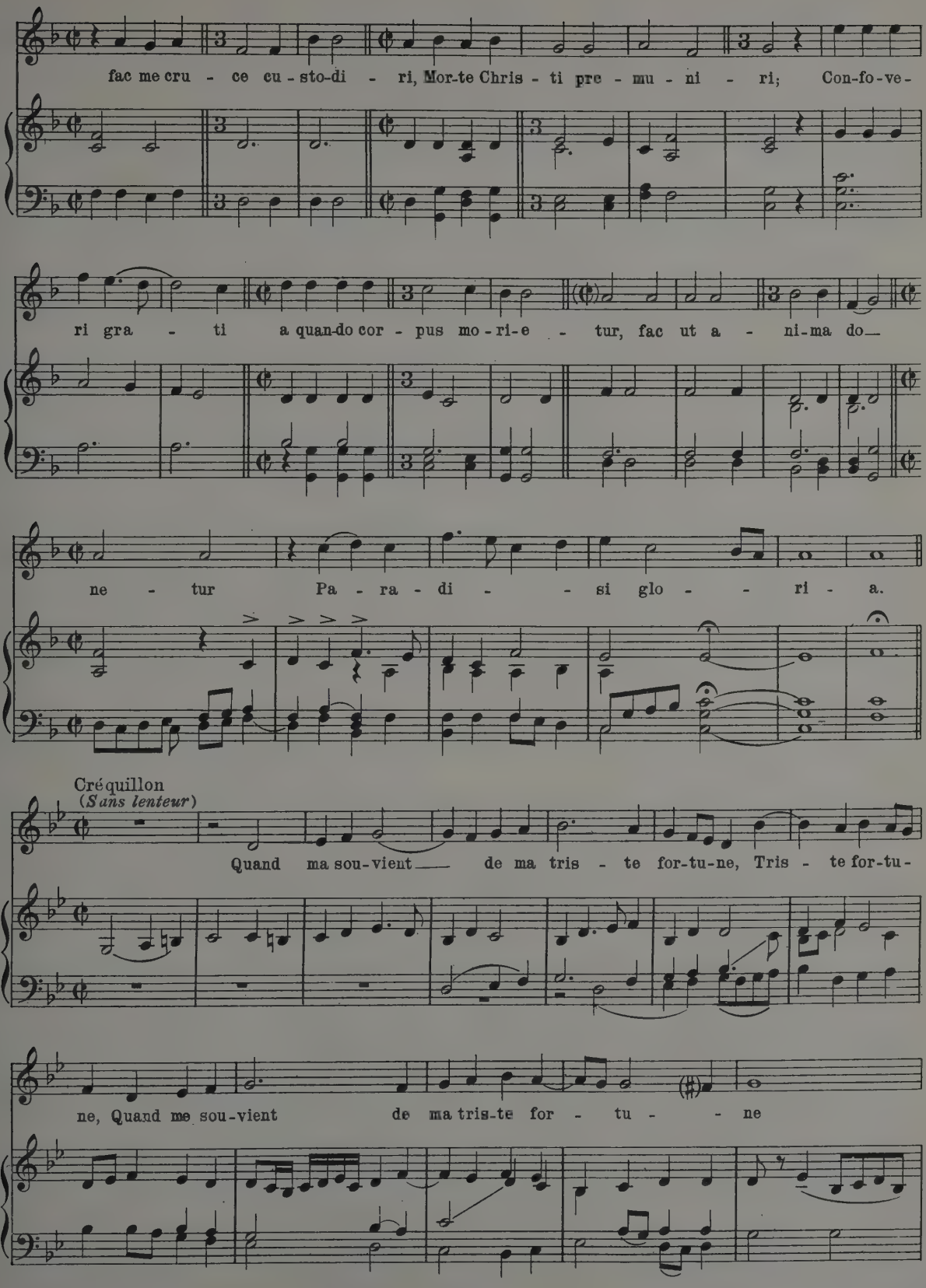
Josquin des Prés (c.1445-1521)

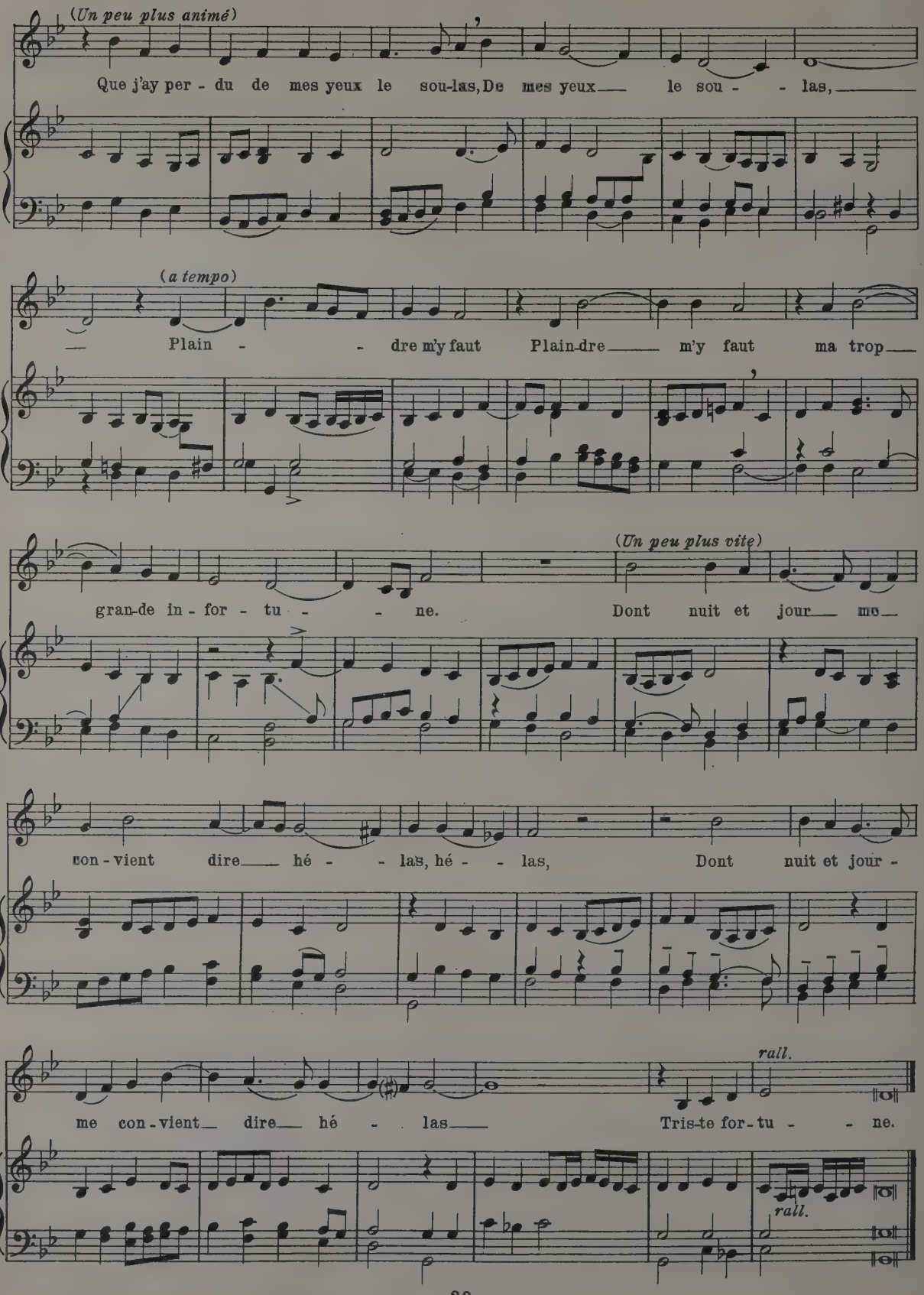
Stabat Mater




fac ut ar - de-at cor - me - um
in a-man-do Chris-tum De - - um, Chri - - stum
De - um ut il - li com - pla - ce - am,
mi - hi jam non sis a - -
ma - - ra; fac ut te - - cum lu - ge - -

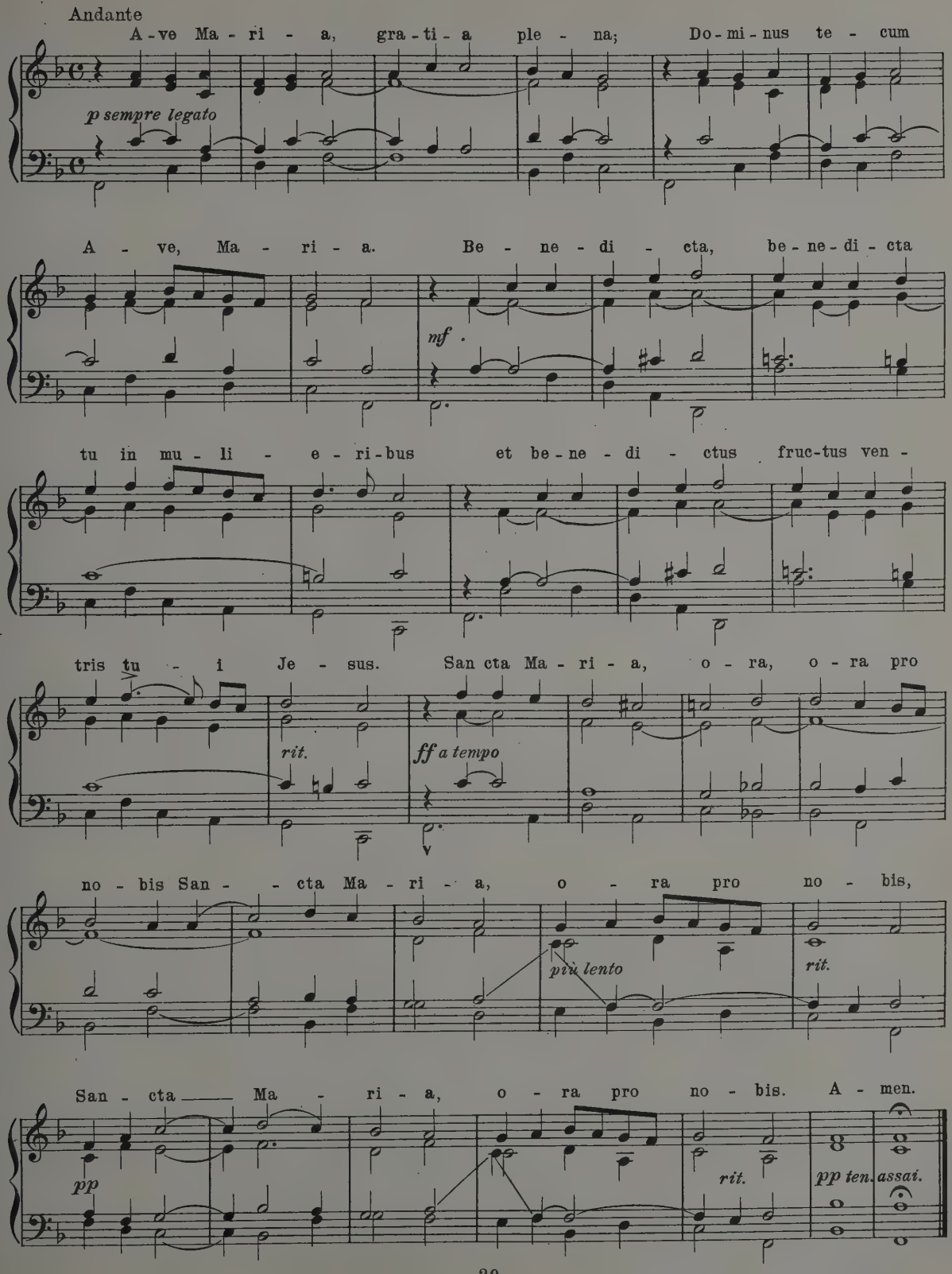

am
pas - si - o - nis e - jus sor - -
tem
cru - ce hac in - e - bri - a -
(Assez vite)
ri; Ob - a - mo rem fi - li - i in-flam-ma - tus et ac - cen -
sus Per te vir - go sim de - fen - sus,


fac me cru - ce cu - sto-di - ri, Mor-te Chris - ti pre - mu - ni - ri; Con-fo-ve-
ri gra - ti a quan-do cor - pus mo - ri-e - tur, fac ut a - ni-ma do—
ne - tur Pa - ra - di - si glo - ri - a.
Créquillon
(Sans lenteur)
Quand ma sou-vient— de ma tris - te for-tu-ne, Tris - te for-tu-
ne, Quand me sou-vient de ma tris-te for - tu - ne


(Un peu plus animé)
Que j'ay per - du de mes yeux le sou-las, De mes yeux le sou - las,
(a tempo)
Plain - dre m'y faut Plain-dre m'y faut ma trop
(Un peu plus vite)
gran-de in - for - tu - ne. Dont nuit et jour mo
con - vient dire hé - las, hé - las, Dont nuit et jour -
rall.
me con - vient dire hé - las Tris-te for - tu - ne.
rall.

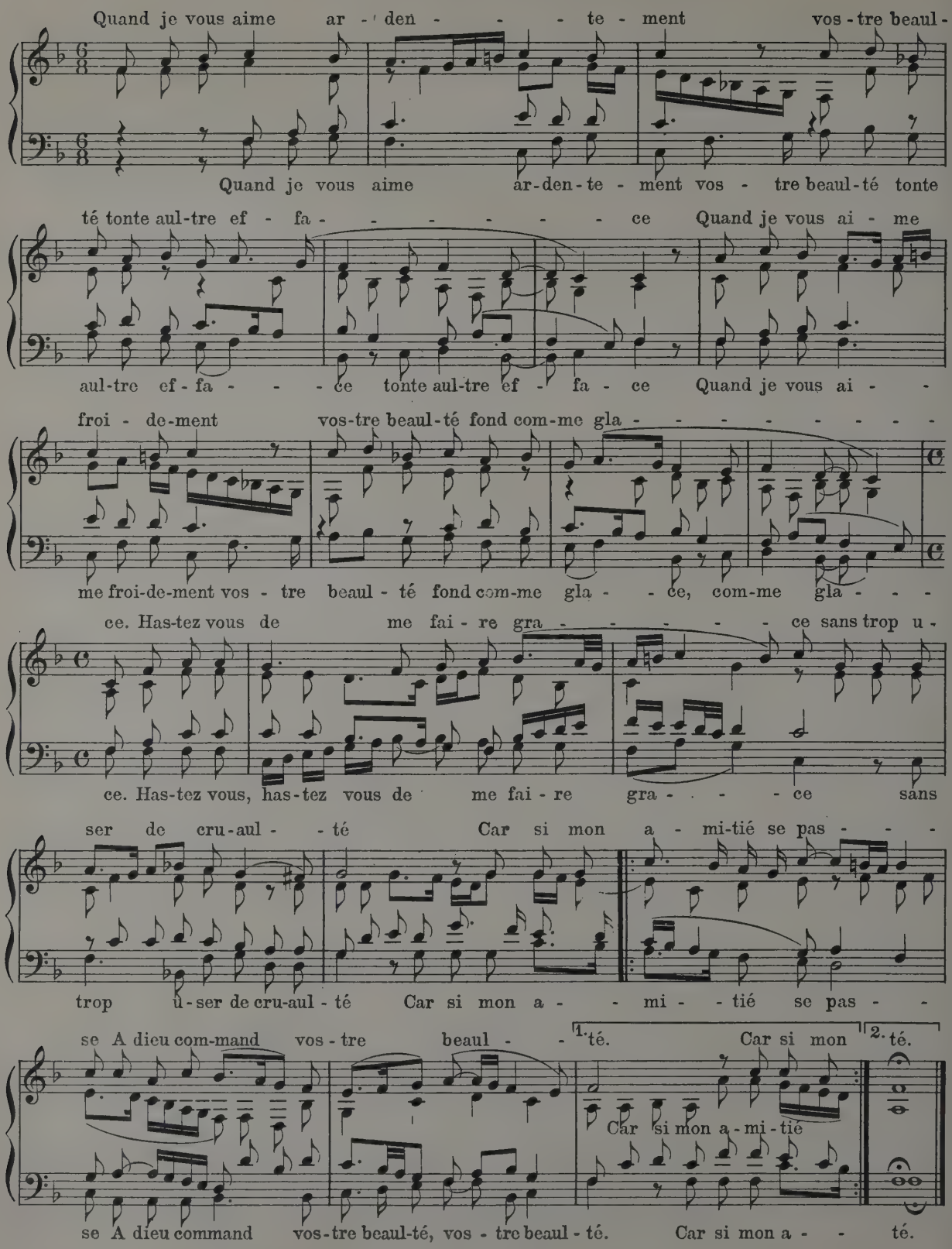
Jacques Arcadelt (1514 - c.1560)

Ave Maria


Andante
A - ve Ma - ri - a, gra - ti - a ple - na; Do - mi - nus te - cum
p sempre legato
A - ve, Ma - ri - a. Be - ne - di - cta, be - ne - di - cta
mf
tu in mu - li - e - ri - bus et be - ne - di - ctus fruc - tus ven -
tris tu - i Je - sus. San cta Ma - ri - a, o - ra, o - ra pro
rit.
ff a tempo
no - bis San - - cta Ma - ri - a, o - ra pro no - bis,
più lento
rit.
San - cta Ma - ri - a, o - ra pro no - bis. A - men.
pp
rit.
pp ten. assai.

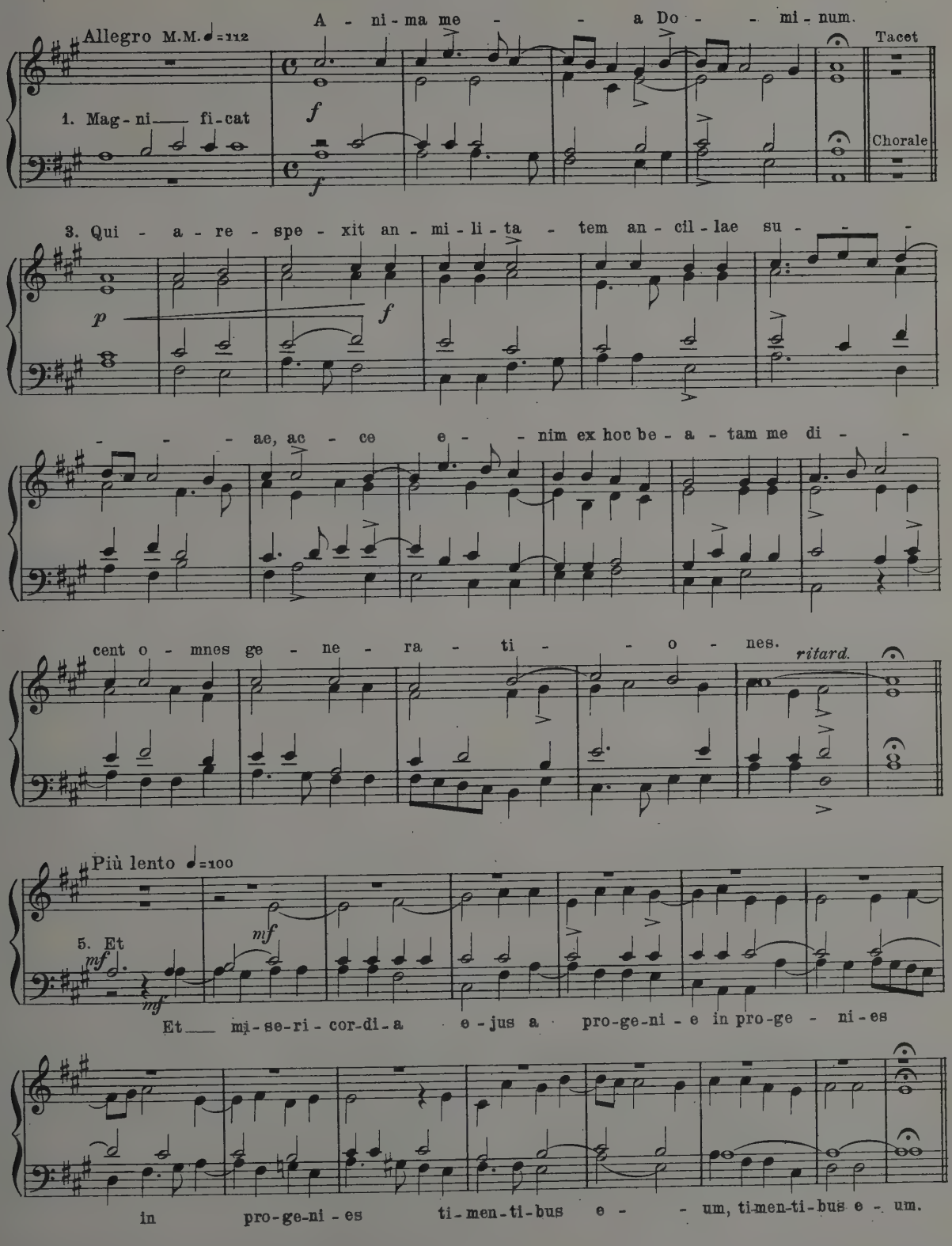
Jacques Arcadelt (1514 - c. 1560)

Four-part Chanson (Text by Cl. Marot)

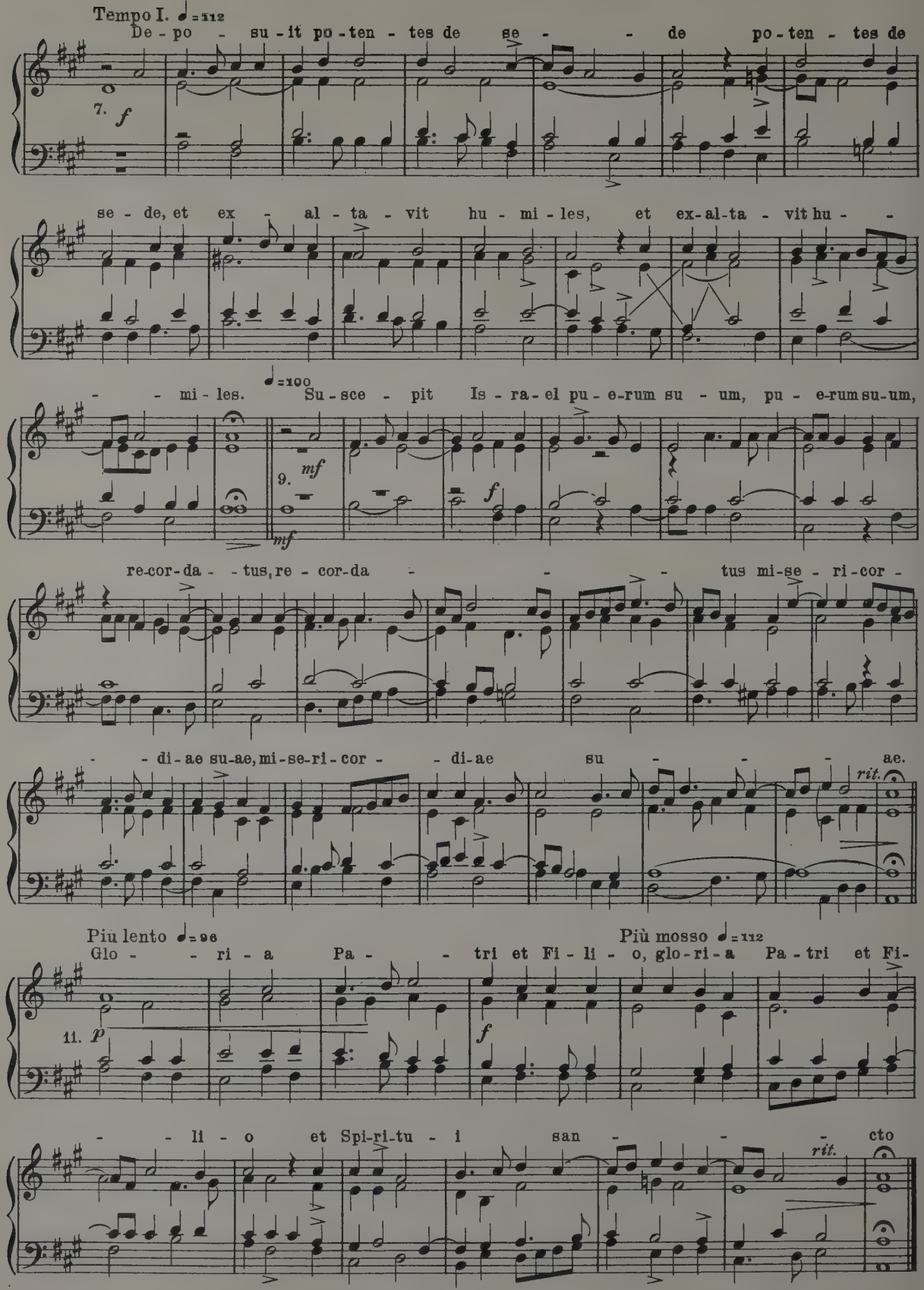

Quand je vous aime ar - den - - - te - ment vos - tre beaul -
Quand je vous aime ar-den-te - ment vos - tre beaul-té tonte
té tonte aul-tre ef - fa - - - - - - - ce Quand je vous ai - me
aul-tre ef - fa - - - ce tonte aul-tre ef - fa - ce Quand je vous ai - -
froi - de-ment vos-tre beaul-té fond com-me gla - - - - - - - - -
me froi-de-ment vos - tre beaul - té fond com-me gla - - ce, com-me gla - - -
ce. Has-tez vous de me fai - re gra - - - - - ce sans trop u -
ce. Has-tez vous, has-tez vous de me fai - re gra - - - ce sans
ser de cru-aul - - té Car si mon a - mi-tié se pas - - -
trop u-ser de cru-aul - té Car si mon a - - mi - - tié se pas - -
se A dieu com-mand vos - tre beaul - - 1. té. Car si mon 2. té.
Car si mon a - mi - tié
se A dieu command vos-tre beaul-té, vos - tre beaul - té. Car si mon a - - té.

Adrian Willaert (1527-1562)

*Magnificat

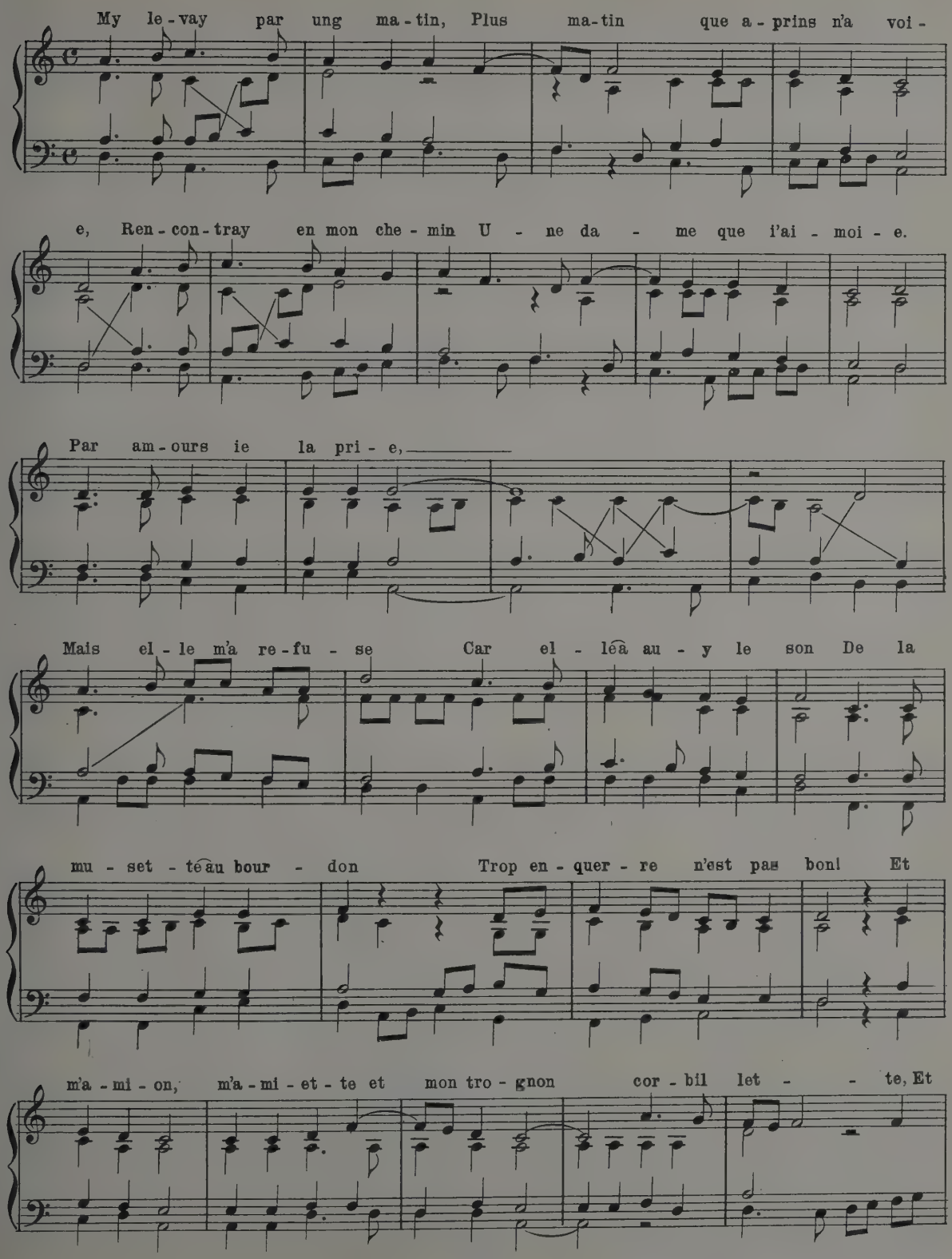

A - ni - ma me - - a Do - - mi - num.
Allegro M.M. ♩=112
Tacet
1. Mag - ni — fi - cat
Chorale
3. Qui - a - re - spe - xit an - mi - li - ta - tem an - cil - lae su - -
- - - ae, ac - ce e - - nim ex hoc be - a - tam me di - -
cent o - mnes ge - ne - ra - ti - - o - nes.
ritard.
Più lento ♩=100
5. Et
Et — mi - se - ri - cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es
in pro - ge - ni - es ti - men - ti - bus e - - um, ti - men - ti - bus e - um.

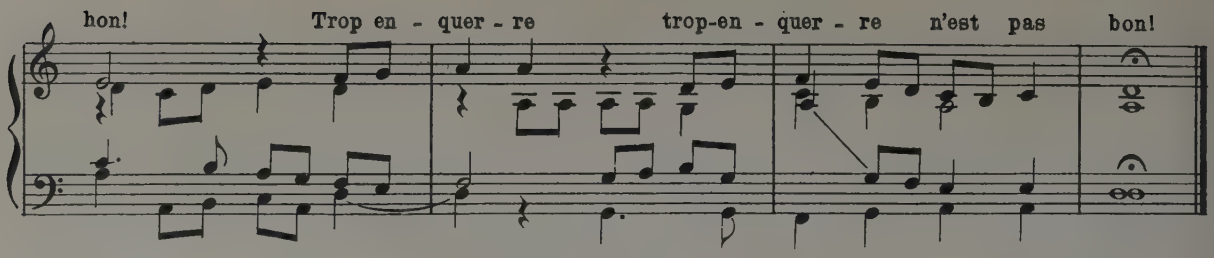
*Alternating with Chorale in the Sixth Mode.


Tempo I. ♩=112
De - po - su - it po - ten - tes de se - de po - ten - tes de
7. f
se - de, et ex - al - ta - vit hu - mi - les, et ex-al-ta - vit hu -
- mi - les. ♩=100 Su - sce - pit Is - ra - el pu - e-rum su - um, pu - e-rum su-um,
9. mf f mf
re-cor-da - tus, re - cor-da - tus mi-se - ri-cor -
- di-ae su-ae, mi-se-ri-cor - di-ae su - ae.
rit.
Più lento ♩=96
Glo - ri - a Pa - tri et Fi - li - o, glo-ri - a Pa - tri et Fi-
Più mosso ♩=112
11. p f
- li - o et Spi-ri-tu - i san - cto
rit.

Clement Jannequin (1529-1559)

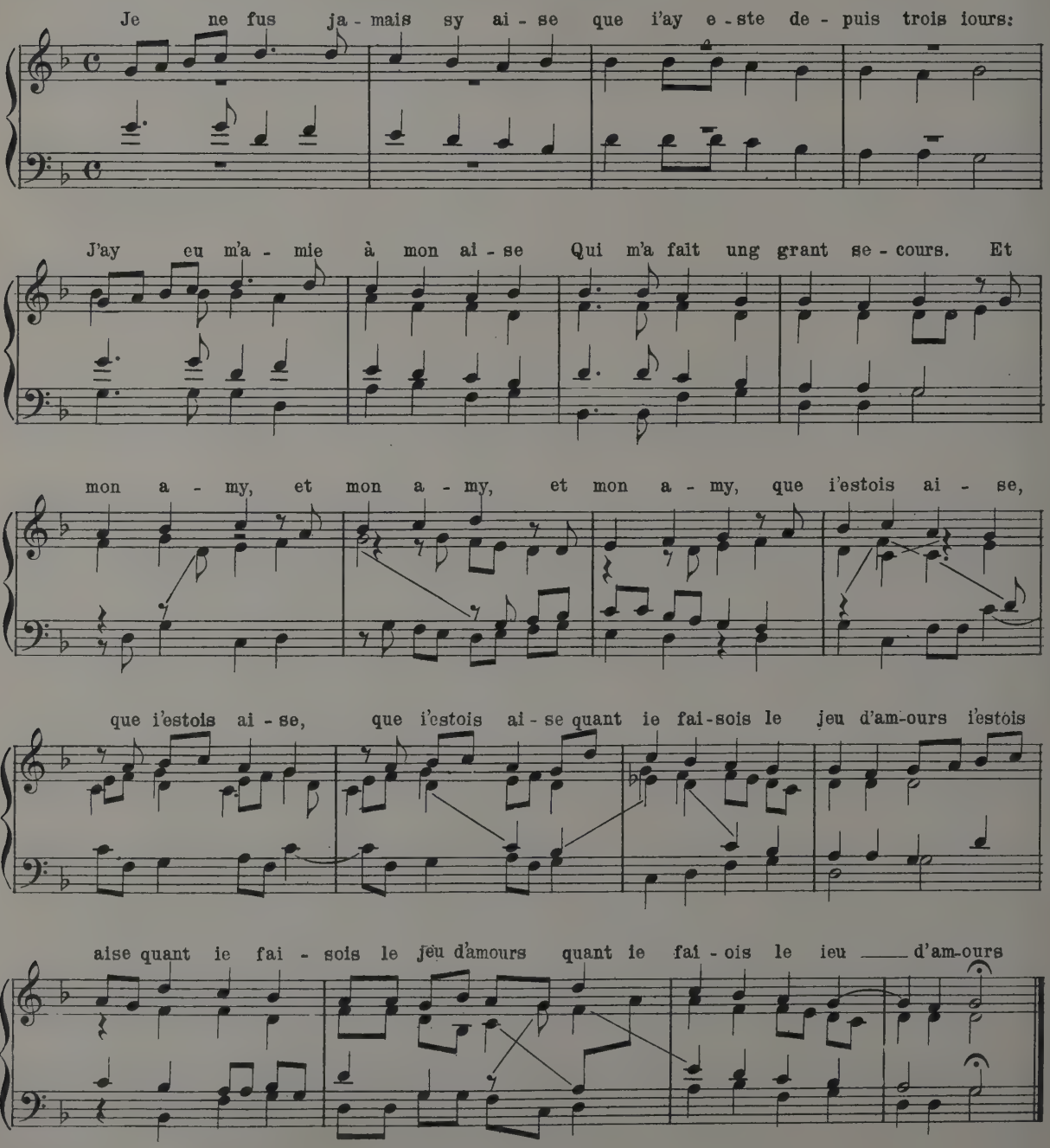
Chanson "My levay par ung matin"


My le - vay par ung ma - tin, Plus ma - tin que a - prins n'a voi -
e, Ren - con - tray en mon che - min U - ne da - me que i'ai - moi - e.
Par am - ours ie la pri - e,
Mais el - le m'a re - fu - se Car el - lé a au - y le son De la
mu - set - te au bour - don Trop en - quer - re n'est pas bon! Et
m'a - mi - on, m'a - mi - et - te et mon tro - gnon cor - bil let - - te, Et



Clement Jannequin

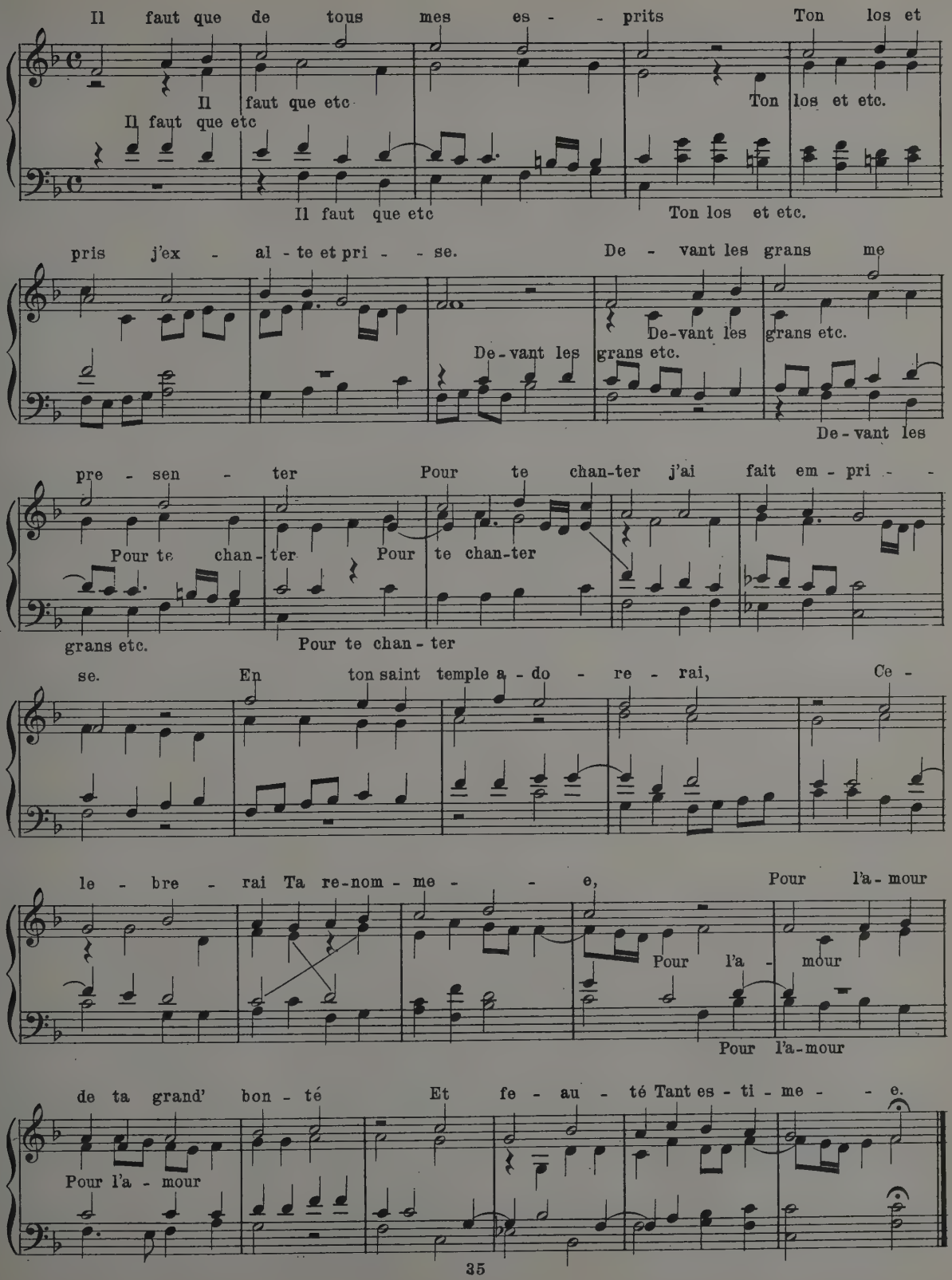
Chanson "Je ne fus jamais"


Je ne fus ja - mais sy ai - se que i'ay e - ste de - puis trois iours:
J'ay eu m'a - mie à mon ai - se Qui m'a fait ung grant se - cours. Et
mon a - my, et mon a - my, et mon a - my, que i'estois ai - se,
que i'estois ai - se, que i'estois ai - se quant ie fai-sois le jeu d'am-ours i'estois
aise quant ie fai - sois le jeu d'amours quant ie fai - ois le ieu ____ d'am-ours

Claude Goudimel (c. 1505-1572)

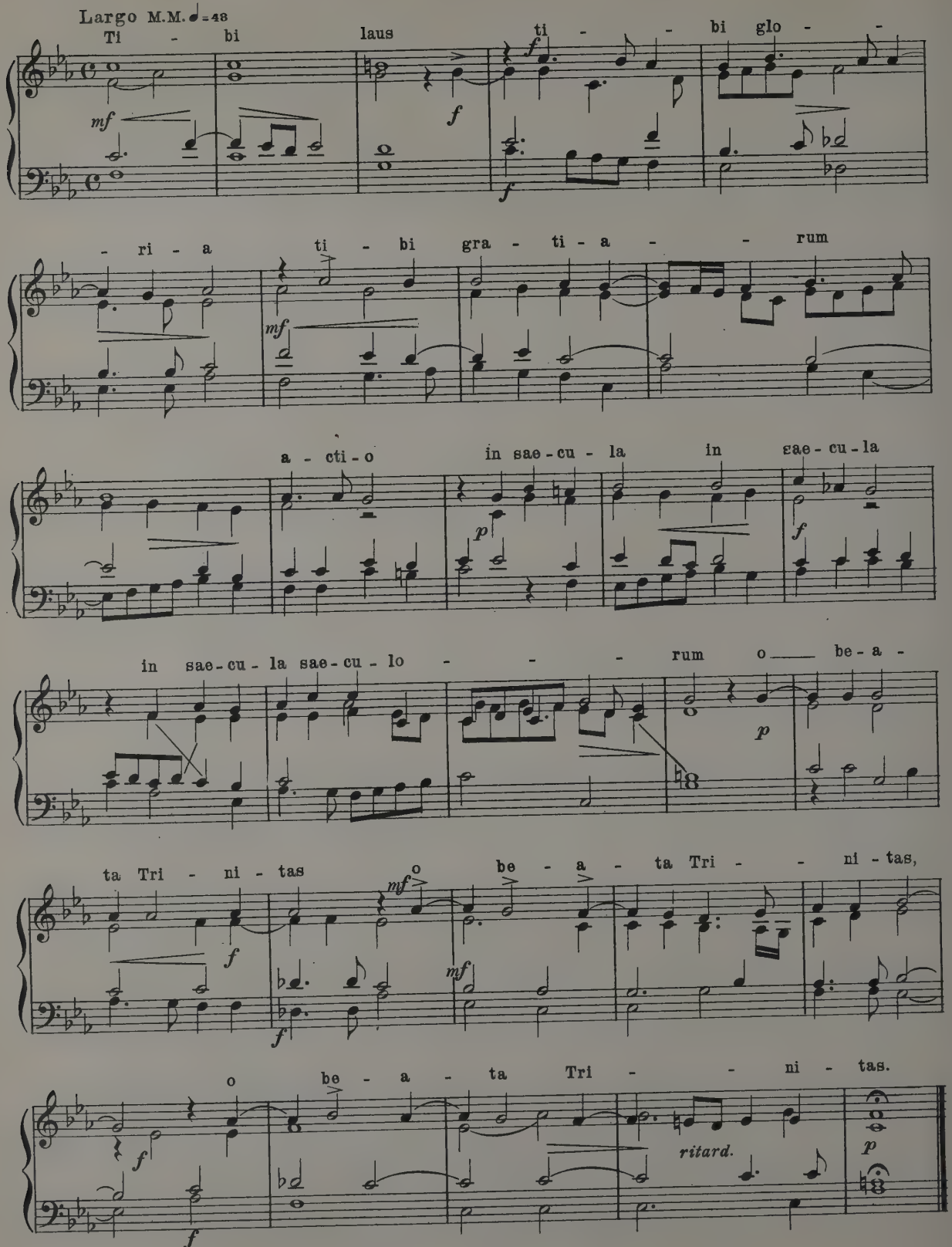
Psaume CXXXVIII

Text by
Clement Marot


Il faut que de tous mes es - - prits Ton los et
Il faut que etc
Il faut que etc
Ton los et etc.
Il faut que etc
Ton los et etc.
pris j'ex - al - te et pri - - se. De - vant les grans me
De - vant les grans etc.
De - vant les grans etc.
De - vant les
pre - sen - ter Pour te chan-ter j'ai fait em - pri - -
Pour te chan - ter
Pour te chan-ter
grans etc.
Pour te chan - ter
se. En ton saint temple a - do - re - rai, Ce -
le - bre - rai Ta re-nom - me - - e, Pour l'a - mour
Pour l'a - mour
Pour l'a-mour
de ta grand' bon - té Et fe - au - té Tant es - ti - me - - e.
Pour l'a - mour

Orlando di Lasso (1532-1594)

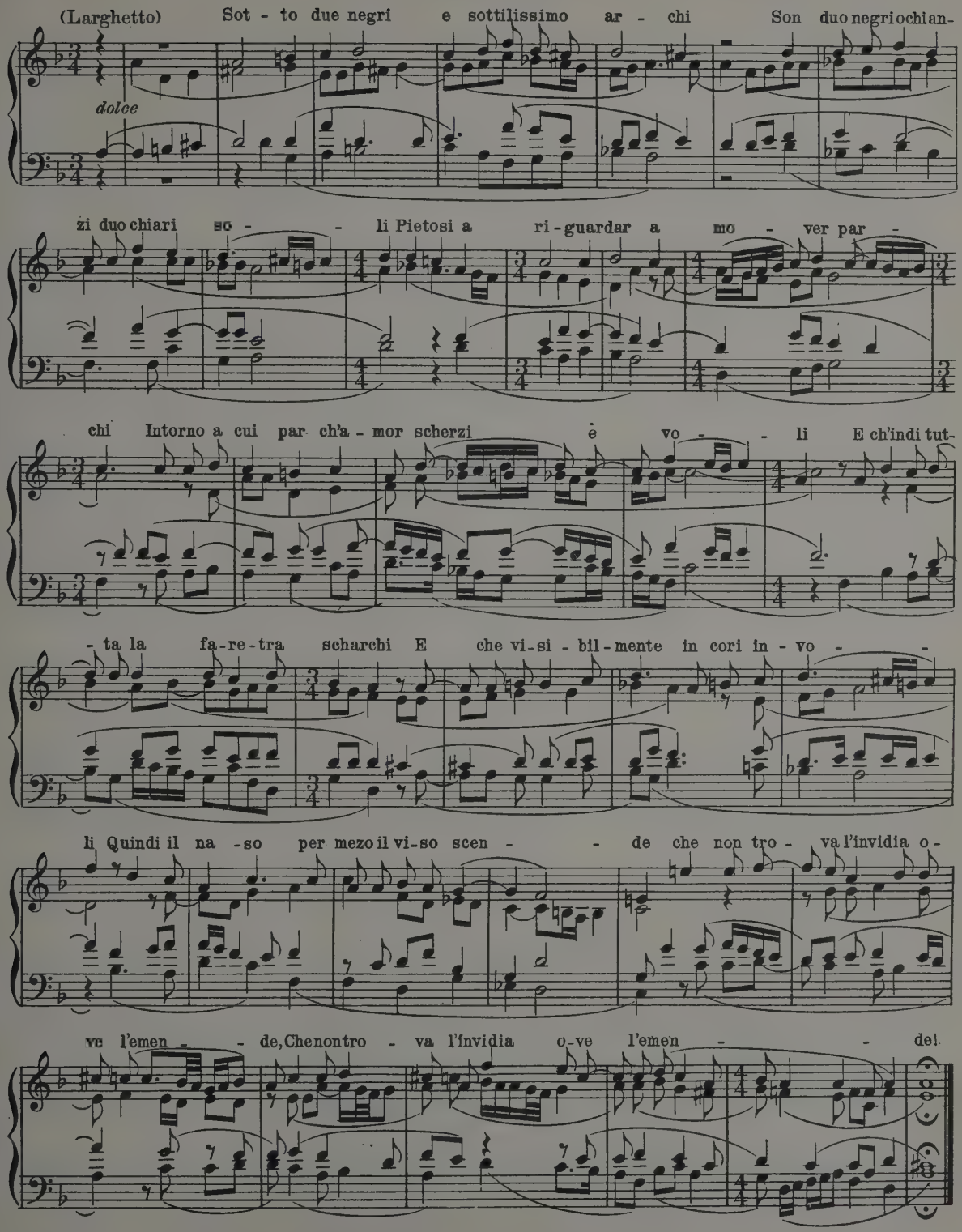
Tibi Laus


Largo M.M. ♩=48
Ti - bi laus ti - bi glo -
- ri - a ti - bi gra - ti - a - rum
a - cti - o in sae - cu - la in sae - cu - la
in sae - cu - la sae - cu - lo - rum o be - a -
ta Tri - ni - tas o be - a - ta Tri - ni - tas,
o be - a - ta Tri - ni - tas.
ritard.

Orlando di Lasso (1532–94)

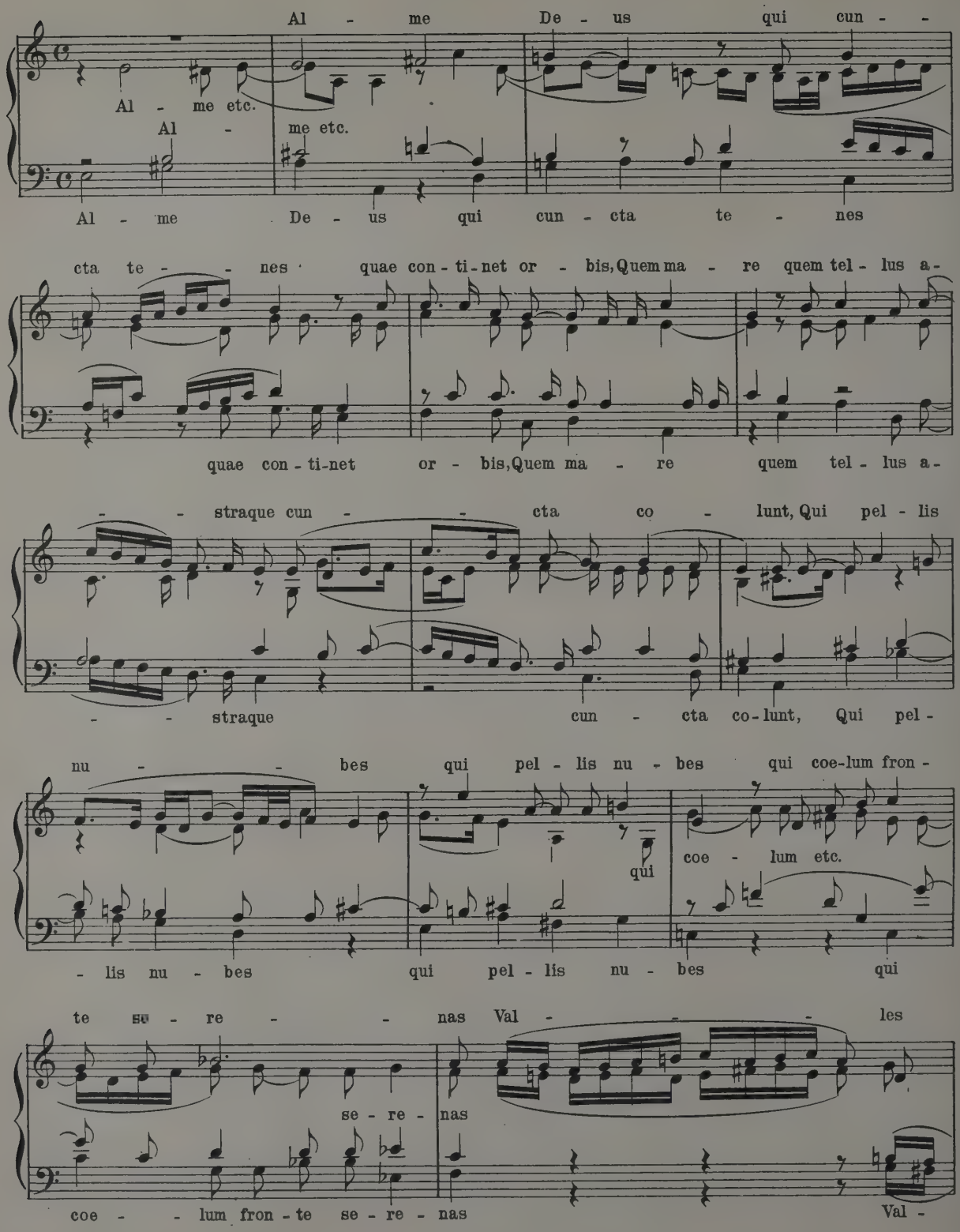
Four part Madrigal

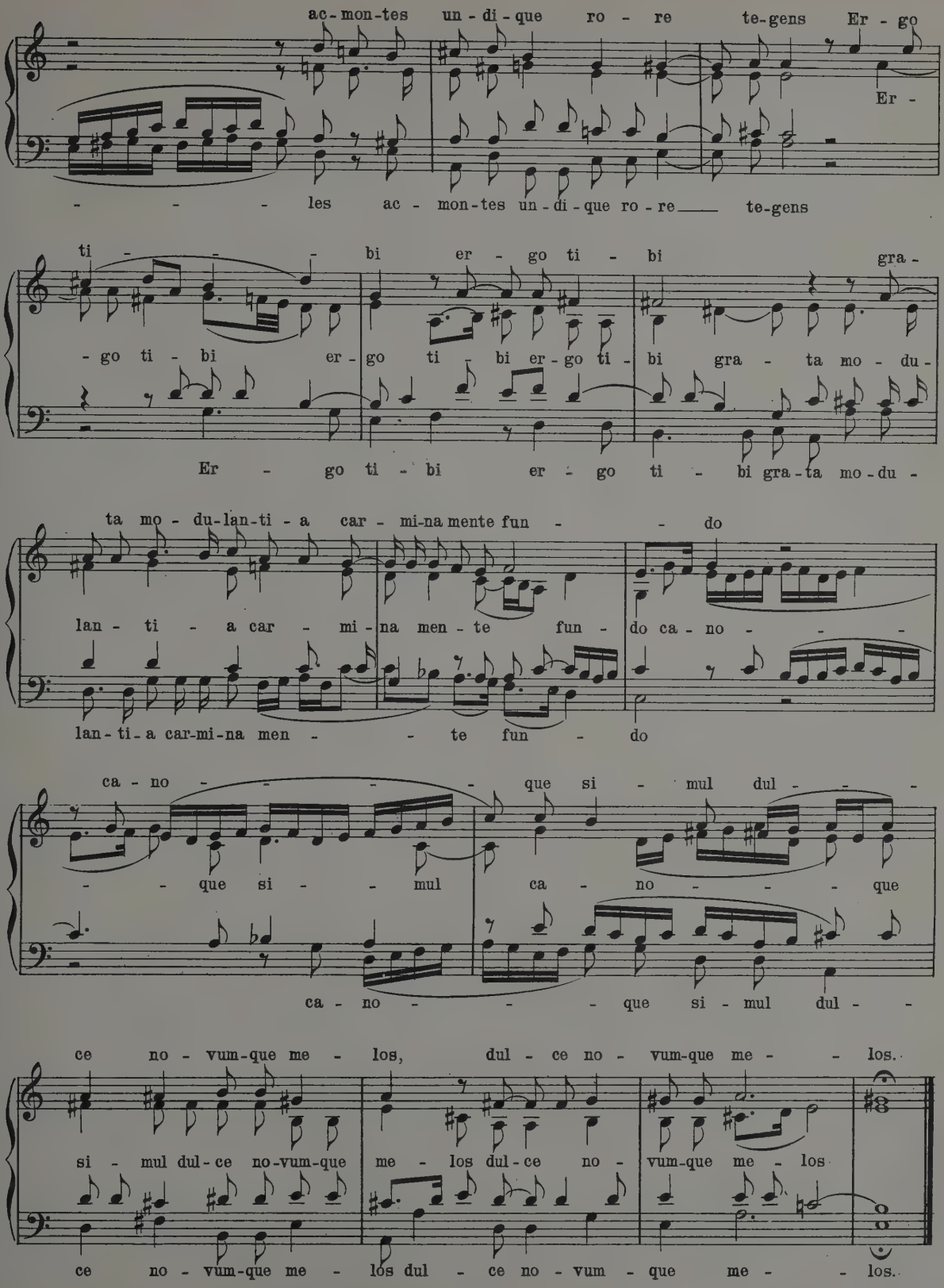
(Text by Ariosto)


(Larghetto) Sot - to due negri e sottilissimo ar - chi Son duo negri chian-
dolce
zi duo chiari so - - li Pietosi a ri-guardar a mo - ver par -
chi Intorno a cui par ch'a - mor scherzi è vo - - li E ch'indi tut-
- ta la fa-re-tra scharchi E che vi-si - bil-mente in cori in - vo - -
li Quindi il na - so per mezo il vi-so scen - - de che non tro - va l'invidia o-
ve l'emen - - de, Che nontro - va l'invidia o-ve l'emen - - del

Orlando di Lasso

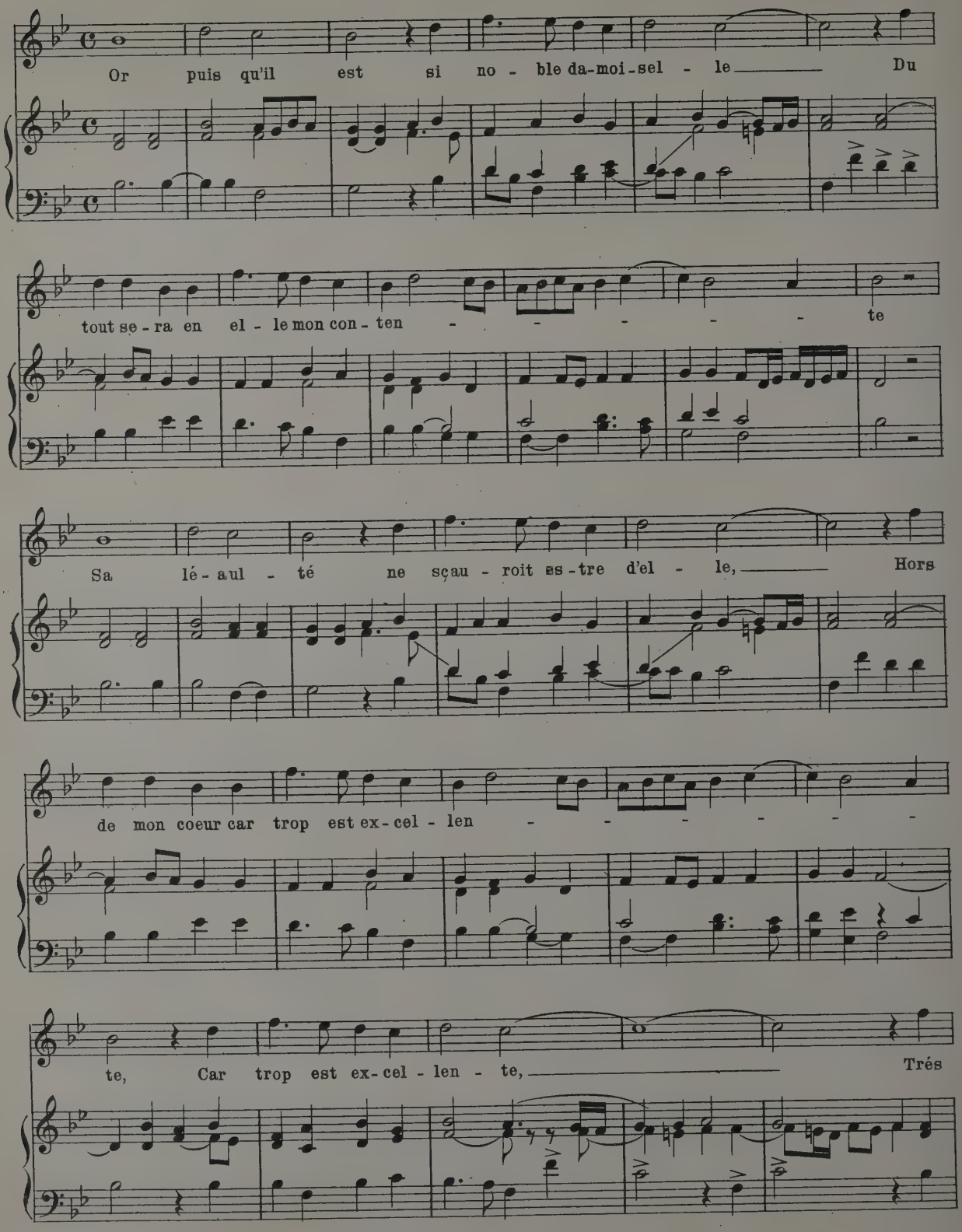
Four-part Hymn

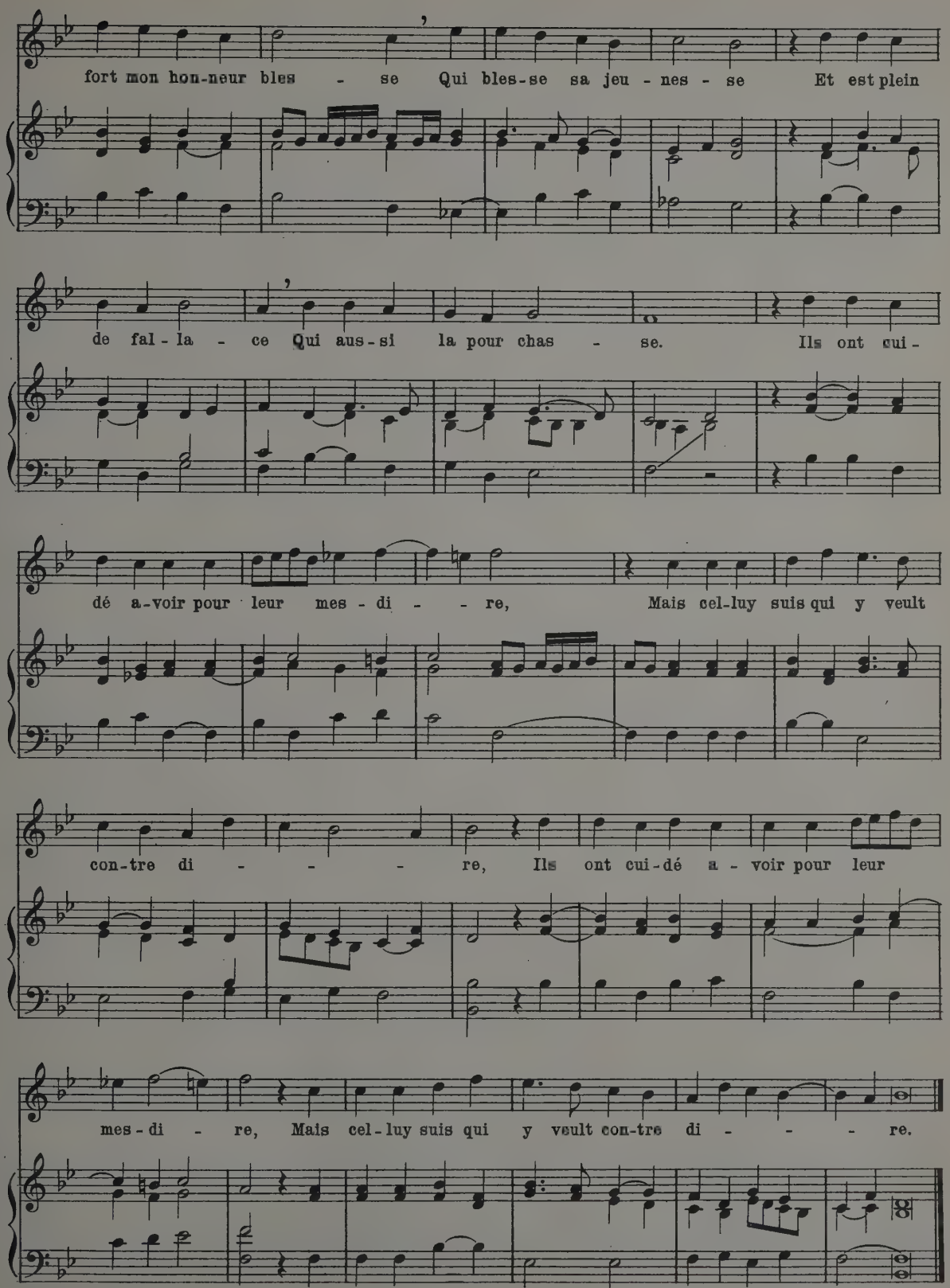

Al - me De - us qui cun - -
Al - me etc.
Al - me etc.
Al - me De - us qui cun - cta te - nes
cta te - - nes quae con - ti - net or - bis, Quem ma - re quem tel - lus a -
quae con - ti - net or - bis, Quem ma - re quem tel - lus a -
- - straque cun - - cta co - lunt, Qui pel - lis
- - straque cun - cta co - lunt, Qui pel -
nu - - bes qui pel - lis nu - bes qui coe - lum fron -
qui
coe - lum etc.
- lis nu - bes qui pel - lis nu - bes qui
te se - re - - nas Val - - - les
se - re - nas
coe - - lum fron - te se - re - nas
Val -


ac-mon-tes un-di-que ro-re te-gens Er-go
Er-
les ac-mon-tes un-di-que ro-re te-gens
ti-bi er-go ti-bi gra-
go ti-bi er-go ti-bi er-go ti-bi gra-ta mo-du-
Er-go ti-bi er-go ti-bi gra-ta mo-du-
ta mo-du-lan-ti-a car-mi-na mente fun-do
lan-ti-a car-mi-na men-te fun-do ca-no-
lan-ti-a car-mi-na men-te fun-do
ca-no-que si-mul dul-
que si-mul ca-no-que
ca-no-que si-mul dul-
ce no-vum-que me-los, dul-ce no-vum-que me-los.
si-mul dul-ce no-vum-que me-los dul-ce no-vum-que me-los
ce no-vum-que me-los dul-ce no-vum-que me-los.

Clemens non Papa (circ. 1475-1550)

Chanson: "Or puis qu'il est"

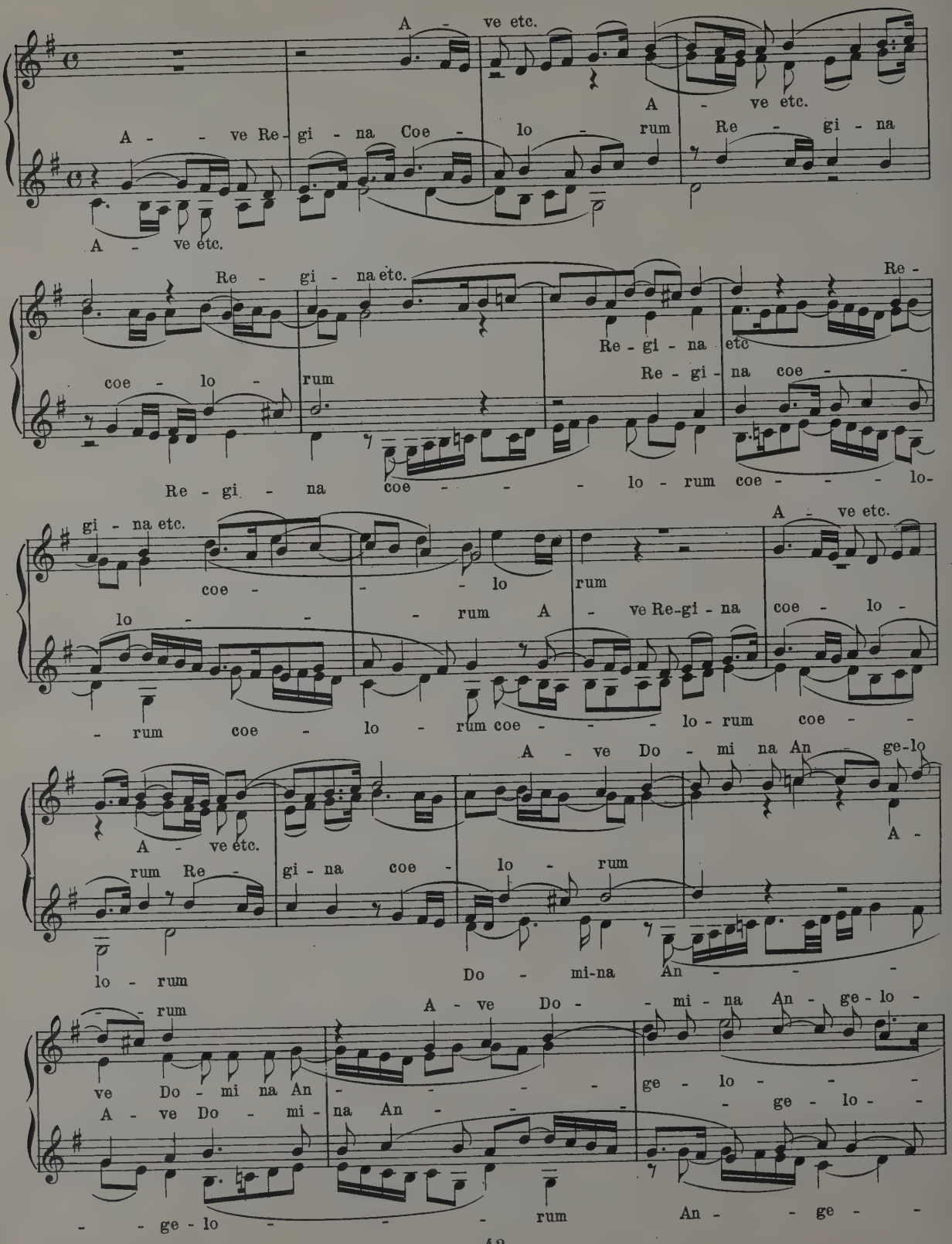

Or puis qu'il est si no - ble da-moi-sel - le Du
tout se-ra en el - le mon con - ten - - - - - te
Sa lé - aul - té ne sçau - roit es-tre d'el - le, Hors
de mon coeur car trop est ex-cel - len - - - - - -
te, Car trop est ex-cel - len - te, Trés

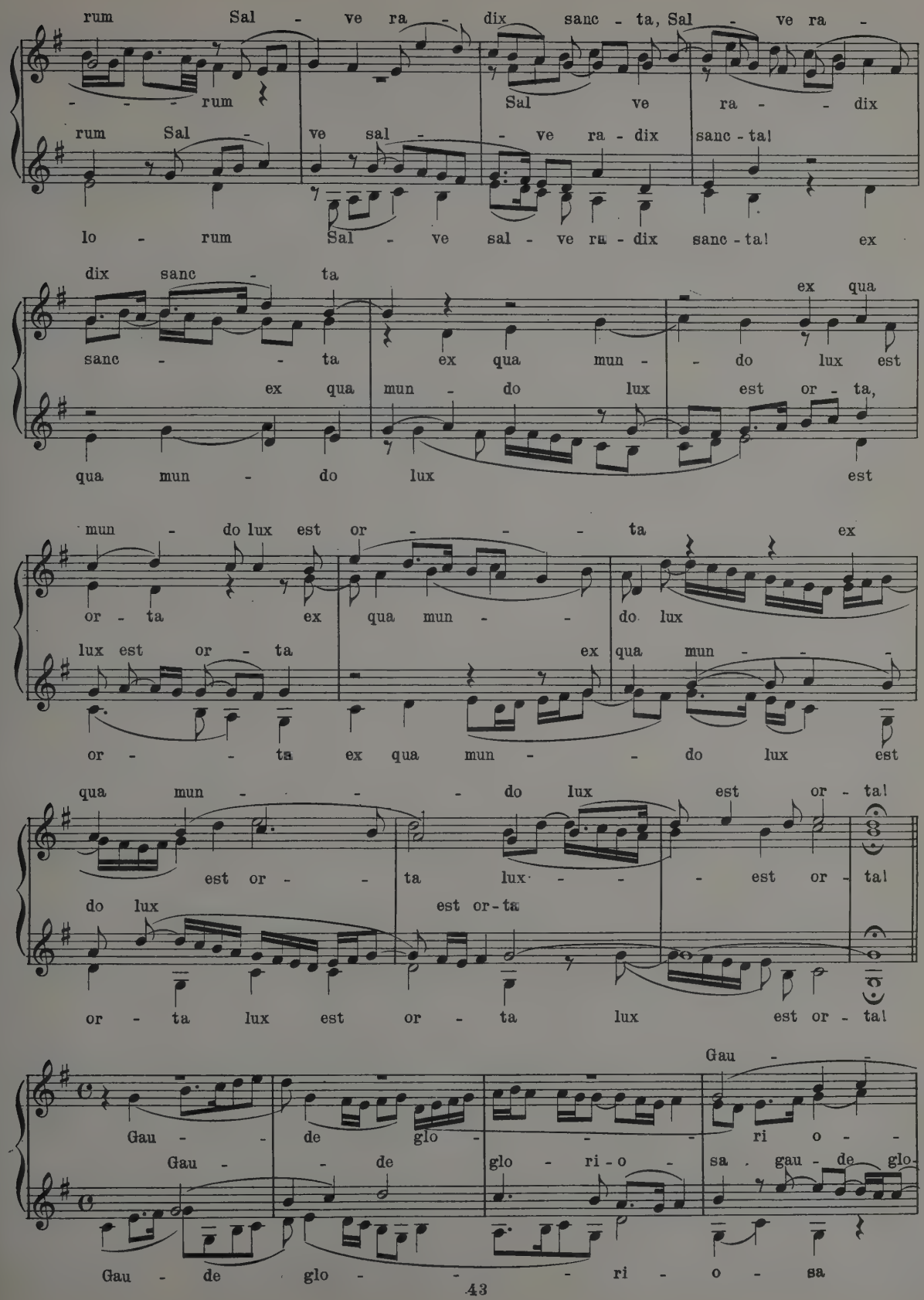

fort mon hon-neur bles - se Qui bles-se sa jeu - nes - se Et est plein
de fal - la - ce Qui aus - si la pour chas - se. Ils ont cui -
dé a-voir pour leur mes - di - - re, Mais cel-luy suis qui y veult
con-tre di - - - re, Ils ont cui-dé a - voir pour leur
mes - di - re, Mais cel - luy suis qui y veult con-tre di - - - re.

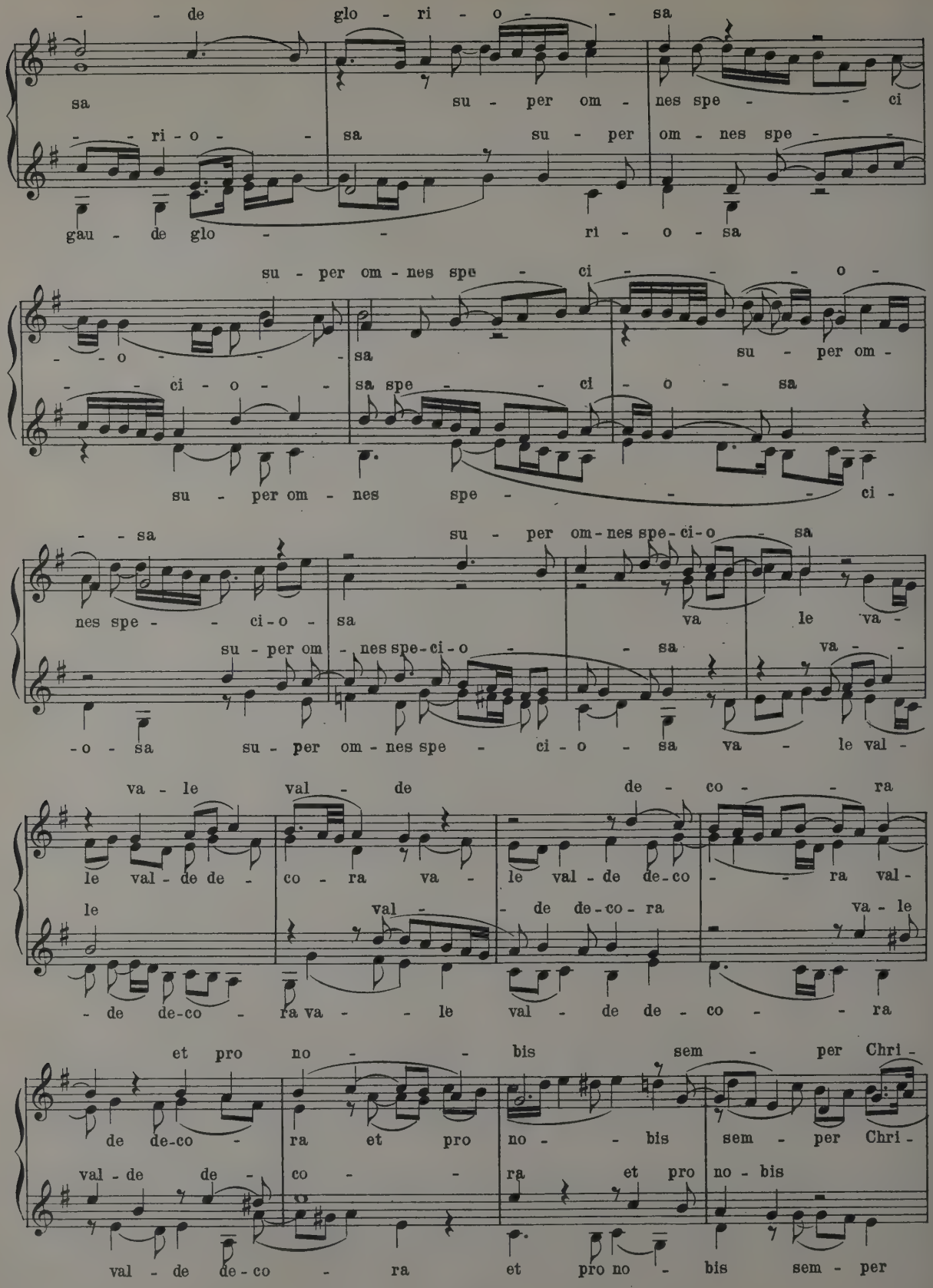
Giovanni Pierluigi da Palestrina (1526–94)

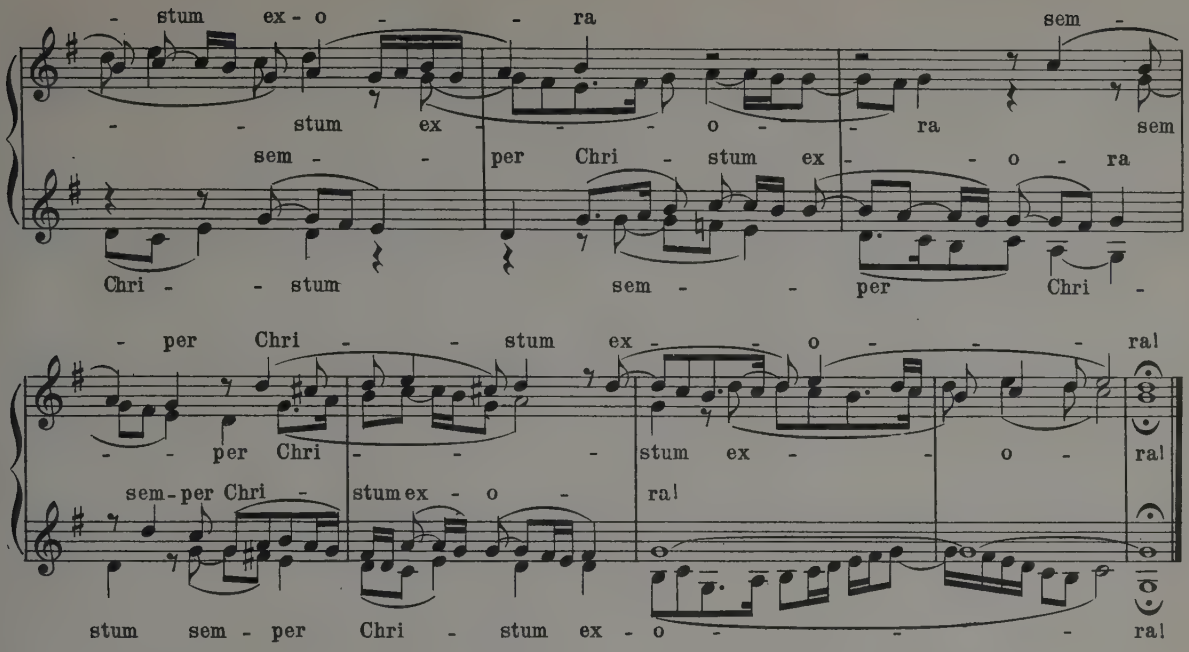
Ave Regina Coelorum

for 4 Women's Voices


A - ve etc.
A - ve Re - gi - na Coe - lo - rum Re - gi - na
A - ve etc.
A - ve etc.
Re - gi - na etc.
coe - lo - rum
Re - gi - na etc
Re - gi - na coe - - -
Re - gi - na coe - - - - lo - rum coe - - - - lo -
gi - na etc.
coe - - - lo rum
A - ve etc.
lo - - - rum A - ve Re-gi - na coe - lo -
- rum coe - lo - rum coe - - - - lo - rum coe - -
A - ve Do - mi na An - ge-lo
A - ve etc.
rum Re - gi - na coe - lo - rum
A -
lo - rum Do - mi-na An - - -
- rum A - ve Do - - mi - na An - ge - lo -
ve Do - mi na An - - - - ge - lo - - - -
A - ve Do - mi - na An - - - - ge - lo - - -
- - ge - lo - - - - rum An - - ge - -

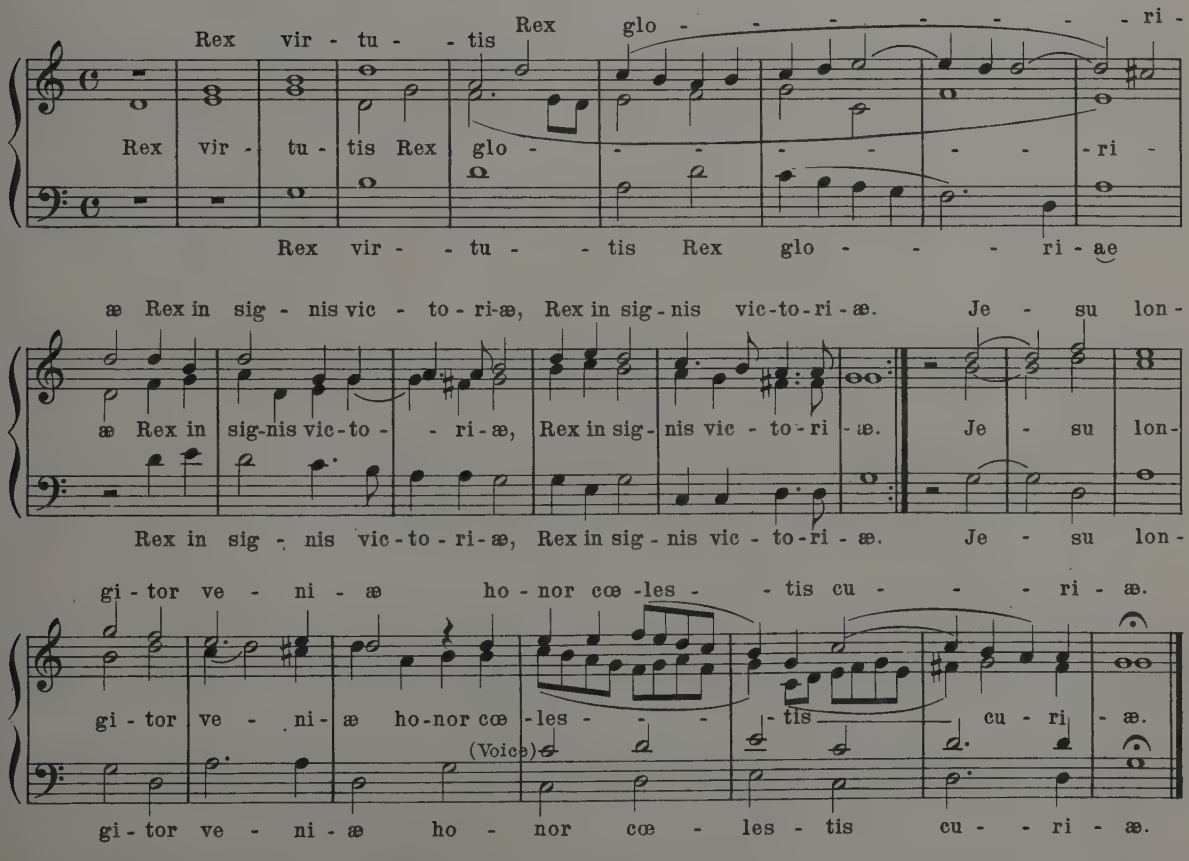

rum Sal - ve ra - dix sanc - ta, Sal - ve ra -
- - - rum Sal ve ra - - dix
rum Sal - ve sal - - ve ra - dix sanc - ta!
lo - rum Sal - ve sal - ve ra - dix sanc - ta! ex
dix sanc - ta
ex qua
sanc - - ta ex qua mun - - do lux est
ex qua mun - do lux est or - ta,
qua mun - do lux est
mun - do lux est or - - - - ta ex
or - ta ex qua mun - - do lux
lux est or - ta ex qua mun - - -
or - - ta ex qua mun - - do lux est
qua mun - - - - do lux est or - ta!
est or - - ta lux - - - est or - ta!
do lux est or - ta
or - ta lux est or - ta lux est or - ta!
Gau - -
Gau - - de glo - - - ri o - -
Gau - - de glo - ri - o - sa . gau - de glo -
Gau - de glo - - - ri - o - sa


- - de glo - ri - o - - sa
sa su - per om - nes spe - - ci
- - ri - o - - sa su - per om - nes spe - -
gau - de glo - - ri - o - sa
su - per om - nes spe - ci - - - o -
- - o - - - sa su - per om -
- - ci - o - - sa spe - - ci - o - sa
su - per om - nes spe - - - ci -
- - sa su - per om - nes spe - ci - o - sa
nes spe - - ci - o - sa va - le va -
su - per om - nes spe - ci - o - - sa va - -
- o - sa su - per om - nes spe - ci - o - sa va - le val -
va - le val - de de - co - - ra
le val - de de - co - ra va - le val - de de - co - - ra val -
le val - - de de - co - ra va - le
- de de - co - ra va - - le val - de de - co - - ra
et pro no - - bis sem - per Chri -
de de - co - ra et pro no - - bis sem - per Chri -
val - de de - co - - ra et pro no - bis
val - de de - co - ra et pro no - bis sem - per


- stum ex - o - - ra sem -
- - stum ex - - - o - ra sem
sem - - per Chri - stum ex - - o - ra
Chri - - stum sem - - per Chri -
- per Chri - - stum ex - - o - - - ra!
- - per Chri - - - stum ex - - o - ra!
sem - per Chri - stum ex - o - ra!
stum sem - per Chri - stum ex - o - - - ra!

Palestrina (1526 - 1594)

Rex Virtutis

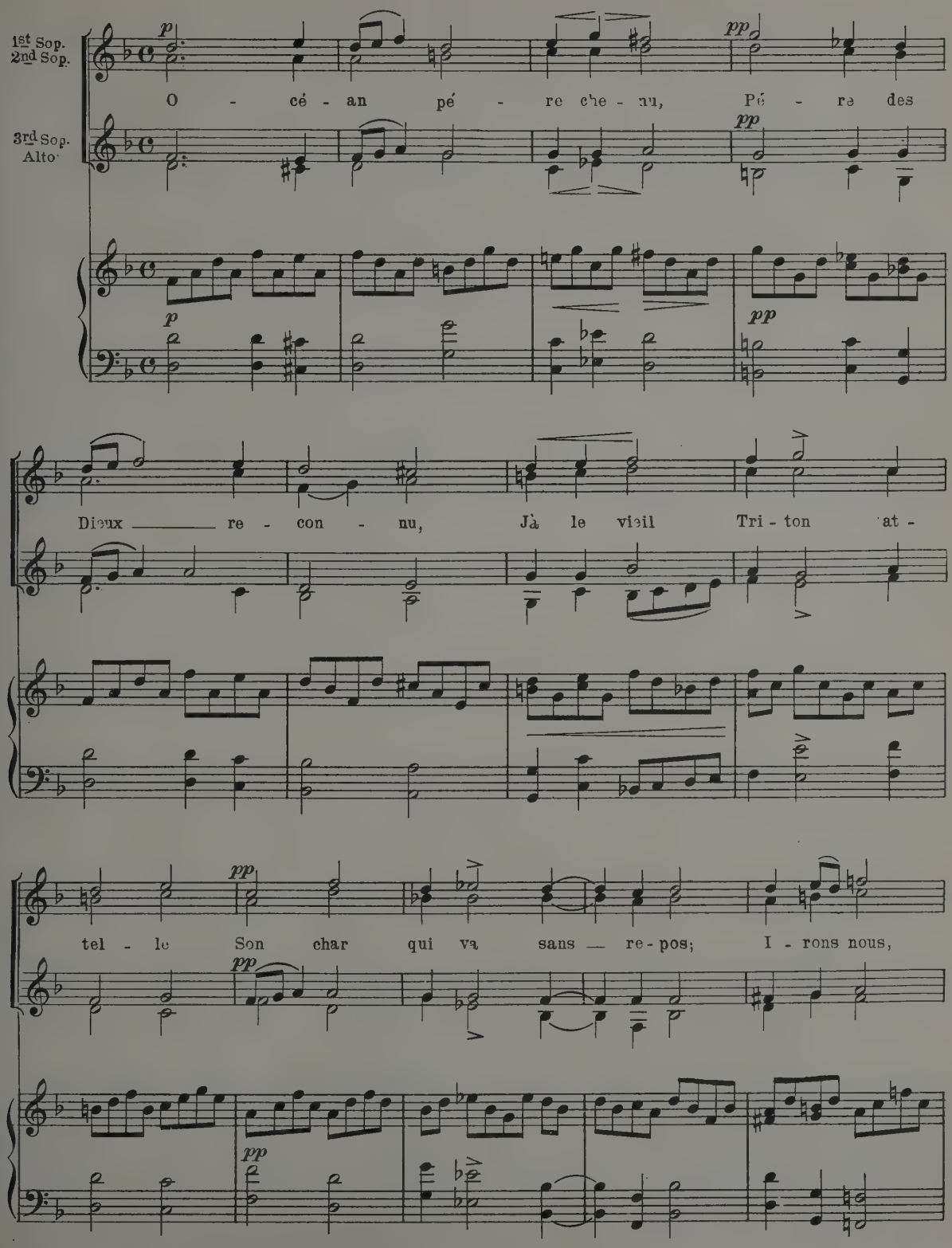

Rex vir - tu - - tis Rex glo - - - - - - - - ri -
Rex vir - tu - tis Rex glo - - - - - - - ri -
Rex vir - - tu - - tis Rex glo - - - - ri - ae
æ Rex in sig - nis vic - to - ri - æ, Rex in sig - nis vic - to - ri - æ. Je - su lon -
æ Rex in sig - nis vic - to - - ri - æ, Rex in sig - nis vic - to - ri - æ. Je - su lon -
Rex in sig - nis vic - to - ri - æ, Rex in sig - nis vic - to - ri - æ. Je - su lon -
gi - tor ve - ni - æ ho - nor cœ - les - - tis cu - - - ri - æ.
gi - tor ve - ni - æ ho - nor cœ - les - - - tis cu - ri - æ.
(Voice)
gi - tor ve - ni - æ ho - nor cœ - les - tis cu - - ri - æ.

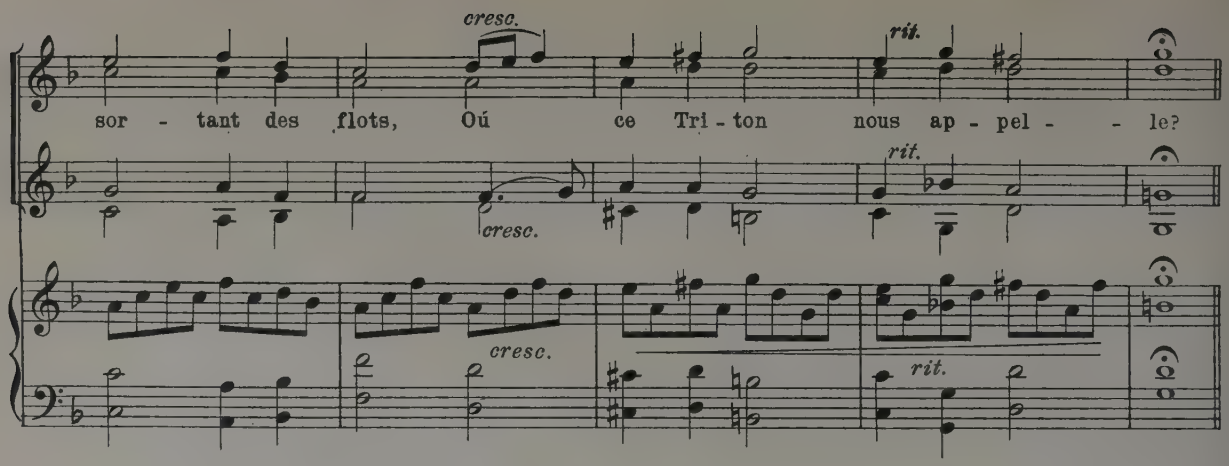
SECTION TWO

THE BEGINNINGS OF OPERA, 1581-1750

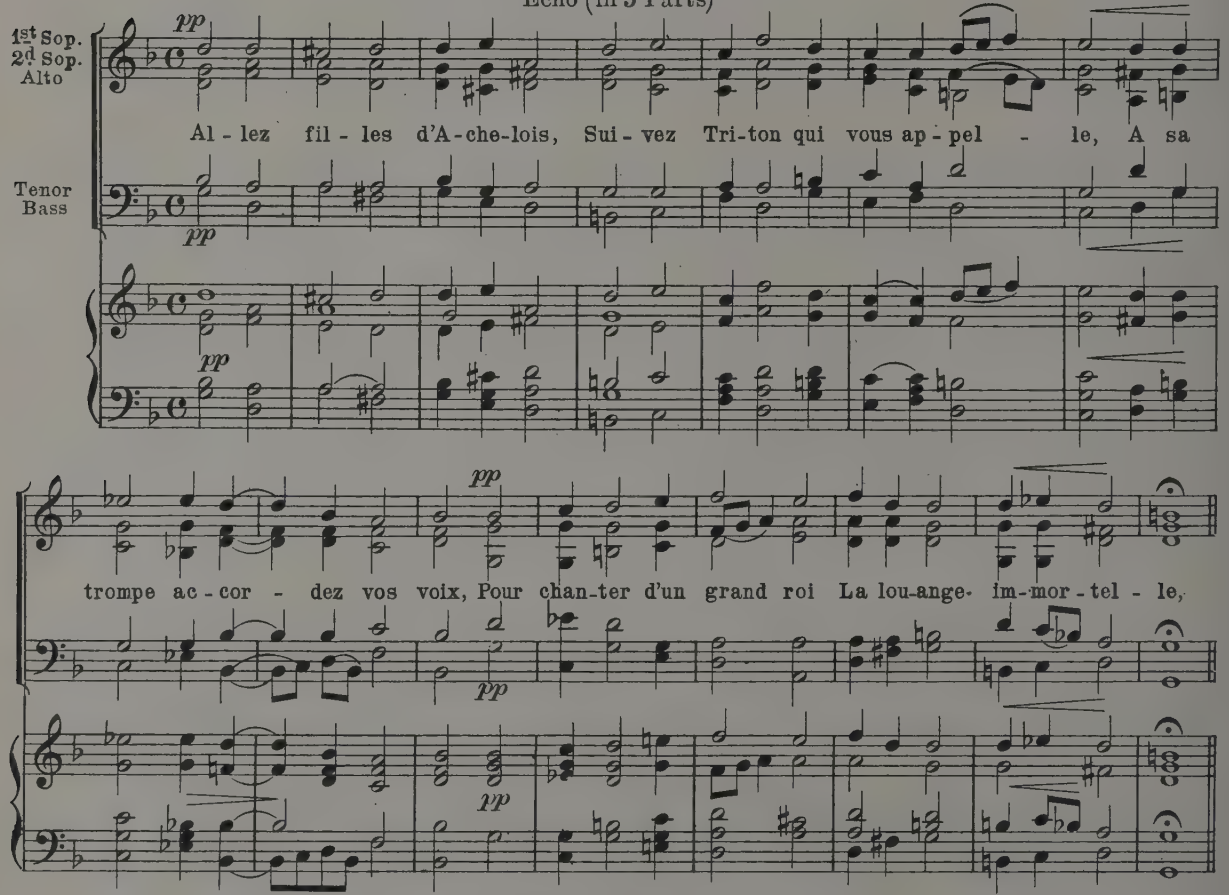
Baltazarini ("M. de Beaujoyeulx") (c.1550–1600)

Chant des Syrènes from "Le Ballet de la Reine" (in 4 Parts)

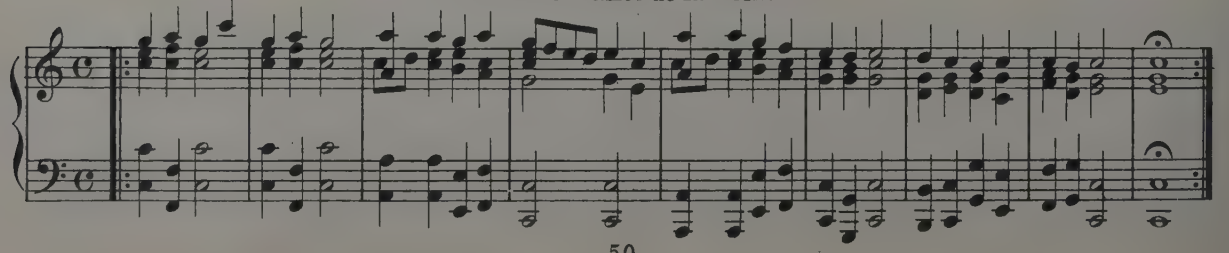

1st Sop.
2nd Sop.
3rd Sop.
Alto
p
pp
O - cé - an pé - re che - nu, Pé - re des
Dieux — re - con - nu, Jà le vieil Tri - ton at -
tel - le Son char qui va sans — re - pos; I - rons nous,



Réponse de la voûte dorée aux Syrènes
from "Le Ballet de la Reine"
Echo (in 5 Parts)

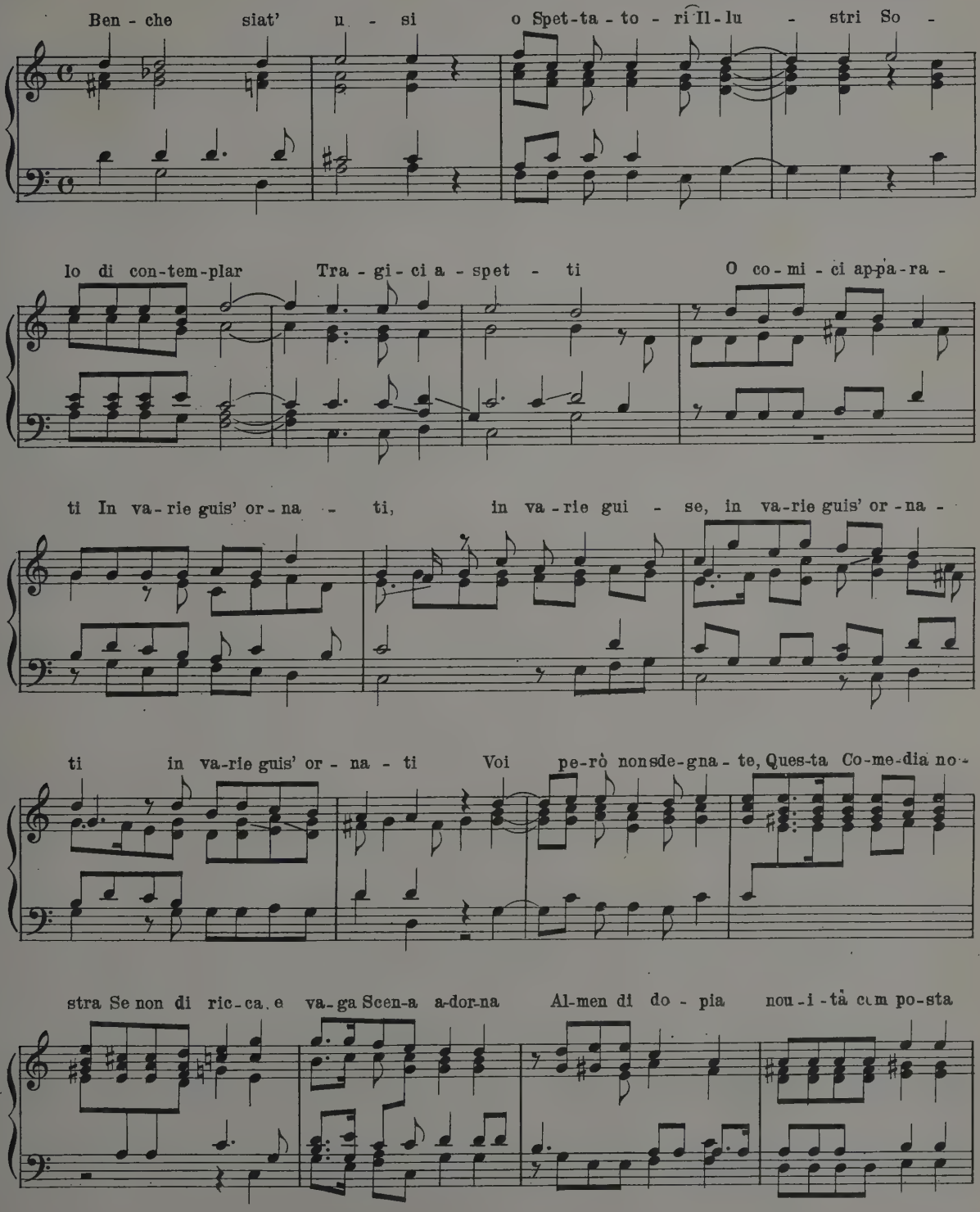

1st Sop.
2d Sop.
Alto
Tenor
Bass
pp
Al - lez fil - les d'A-che-lois, Sui - vez Tri-ton qui vous ap - pel - le, A sa
trompe ac - cor - dez vos voix, Pour chan-ter d'un grand roi La lou-ange im-mor - tel - le,

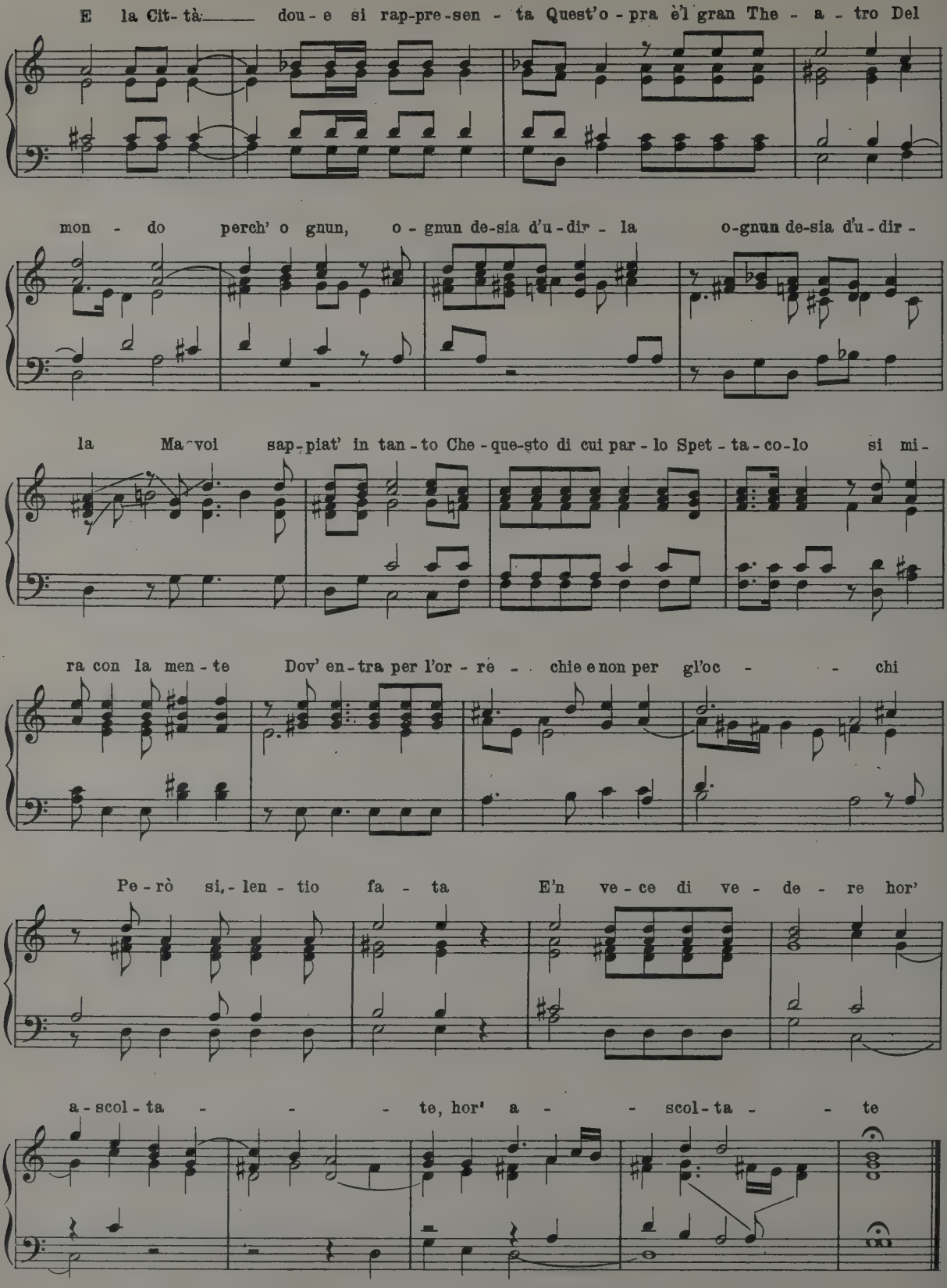
Le son de la clochette
from "Le Ballet de la Reine"



Orazio Vecchi (1551–1605)

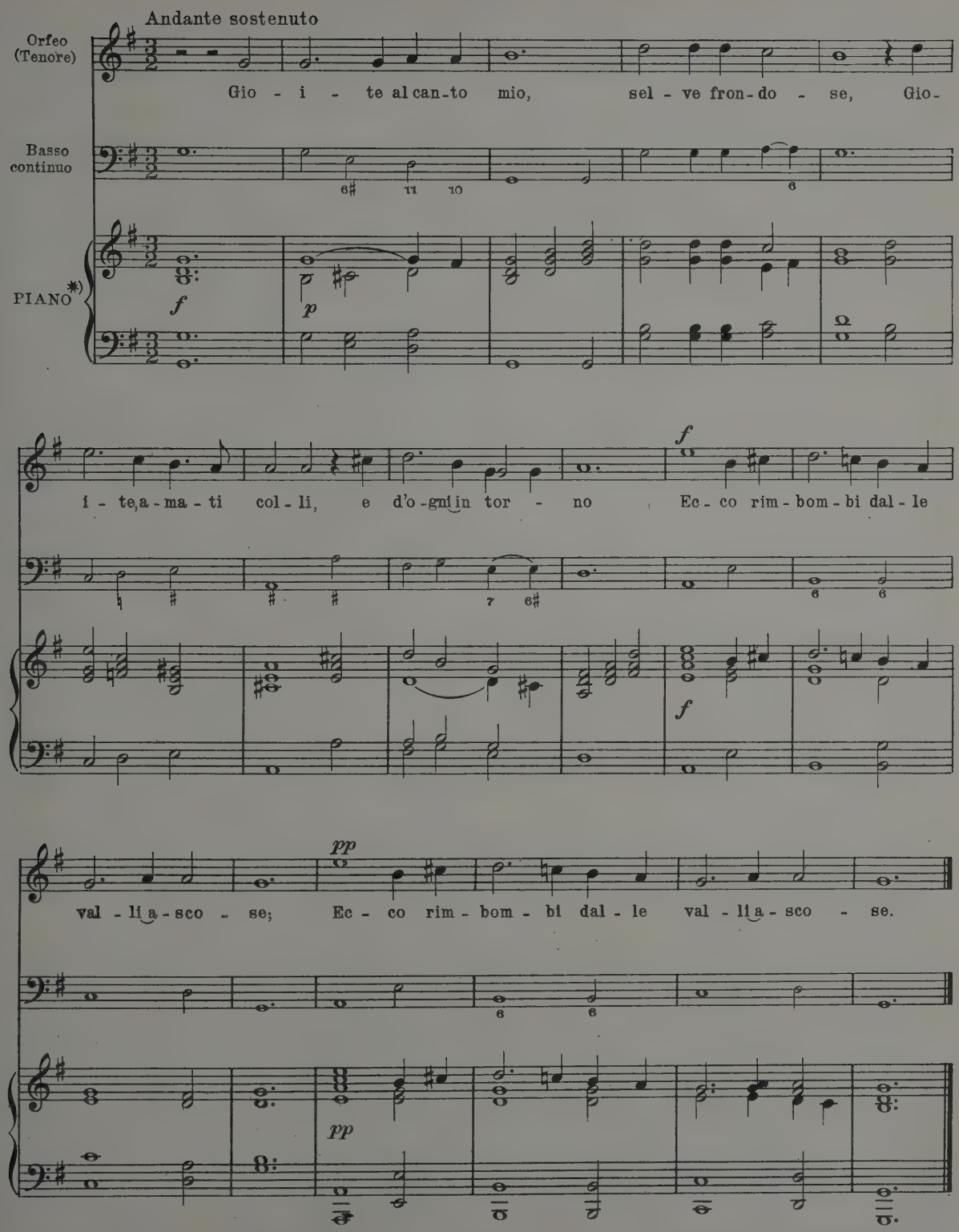
Prologue to "L' Amfiparnasso"


Ben - che siat' u - si o Spet-ta - to - ri Il - lu - stri So -
lo di con-tem-plar Tra - gi - ci a - spet - ti O co - mi - ci ap-pa-ra -
ti In va - rie guis' or - na - ti, in va - rie gui - se, in va-rie guis' or - na -
ti in va-rie guis' or - na - ti Voi pe-rò nonsde-gna - te, Ques-ta Co-me-dia no -
stra Se non di ric-ca e va-ga Scen-a a-dor-na Al-men di do - pia nou - i - tà cum po-sta


E la Cit- tà dou- e si rap-pre-sen - ta Quest'o - pra è'l gran The - a - tro Del
mon - do perch' o gnun, o - gnun de-sia d'u - dir - la o-gnun de-sia d'u - dir -
la Ma voi sap-piat' in tan - to Che - que-sto di cui par - lo Spet - ta - co - lo si mi -
ra con la men - te Dov' en - tra per l'or - rè - - chie e non per gl'oc - - chi
Pe - rò si, - len - tio fa - ta E'n ve - ce di ve - de - re hor'
a - scol - ta - - - te, hor' a - - scol - ta - - te

Jacopo Peri (d. 1633)

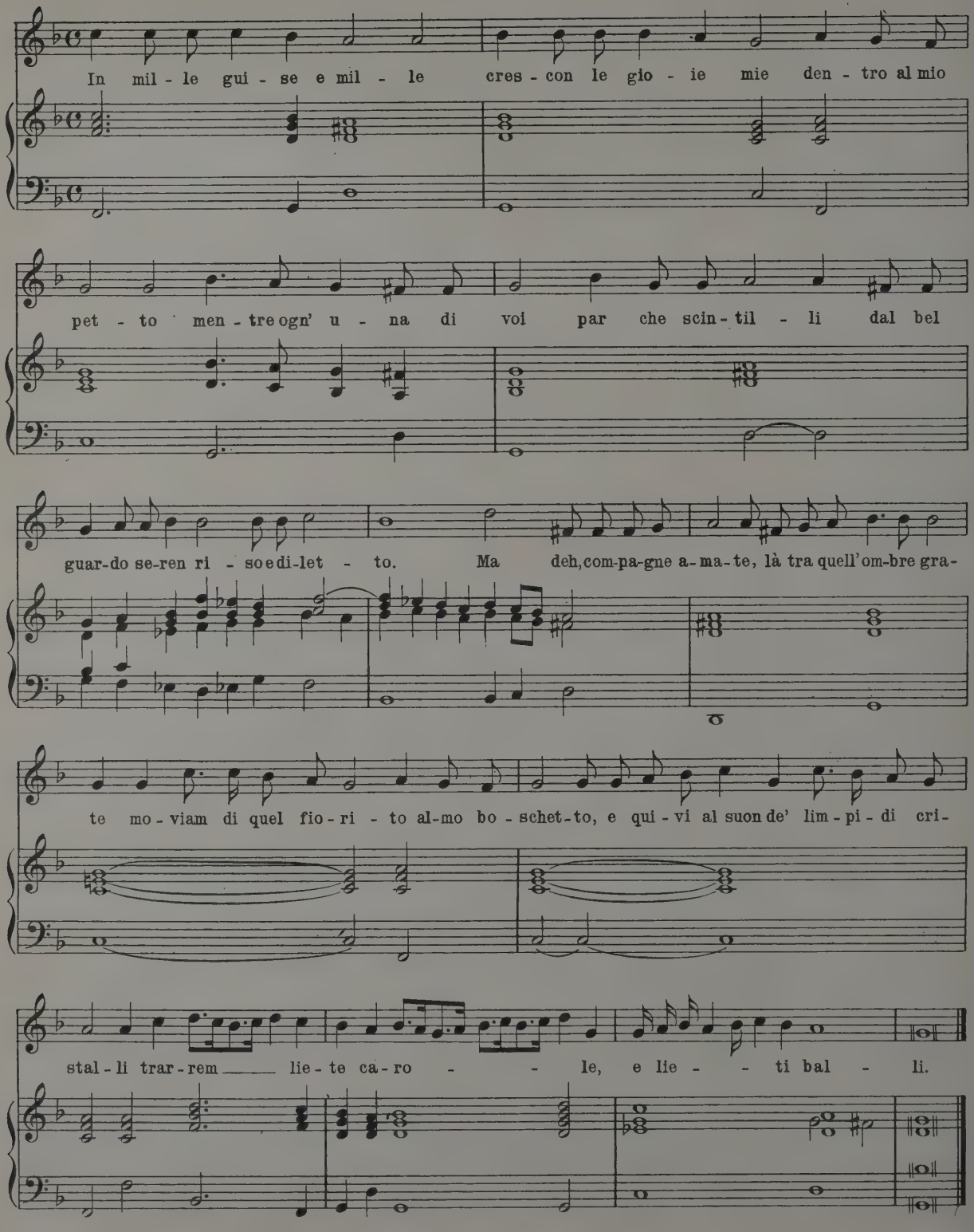
Canzone from "Euridice"


Andante sostenuto
Orfeo (Tenore)
Basso continuo
PIANO *)
Gio - i - te al can-to mio, sel - ve fron-do - se, Gio-
i - te, a - ma - ti col - li, e d'o-gni in tor - no Ec - co rim - bom - bi dal - le
val - li a - sco - se; Ec - co rim - bom - bi dal - le val - li a - sco - se.
f
p
pp

*) Restoration from the chords implied by the "basso continuo," which was the only accompaniment written down by the composer.

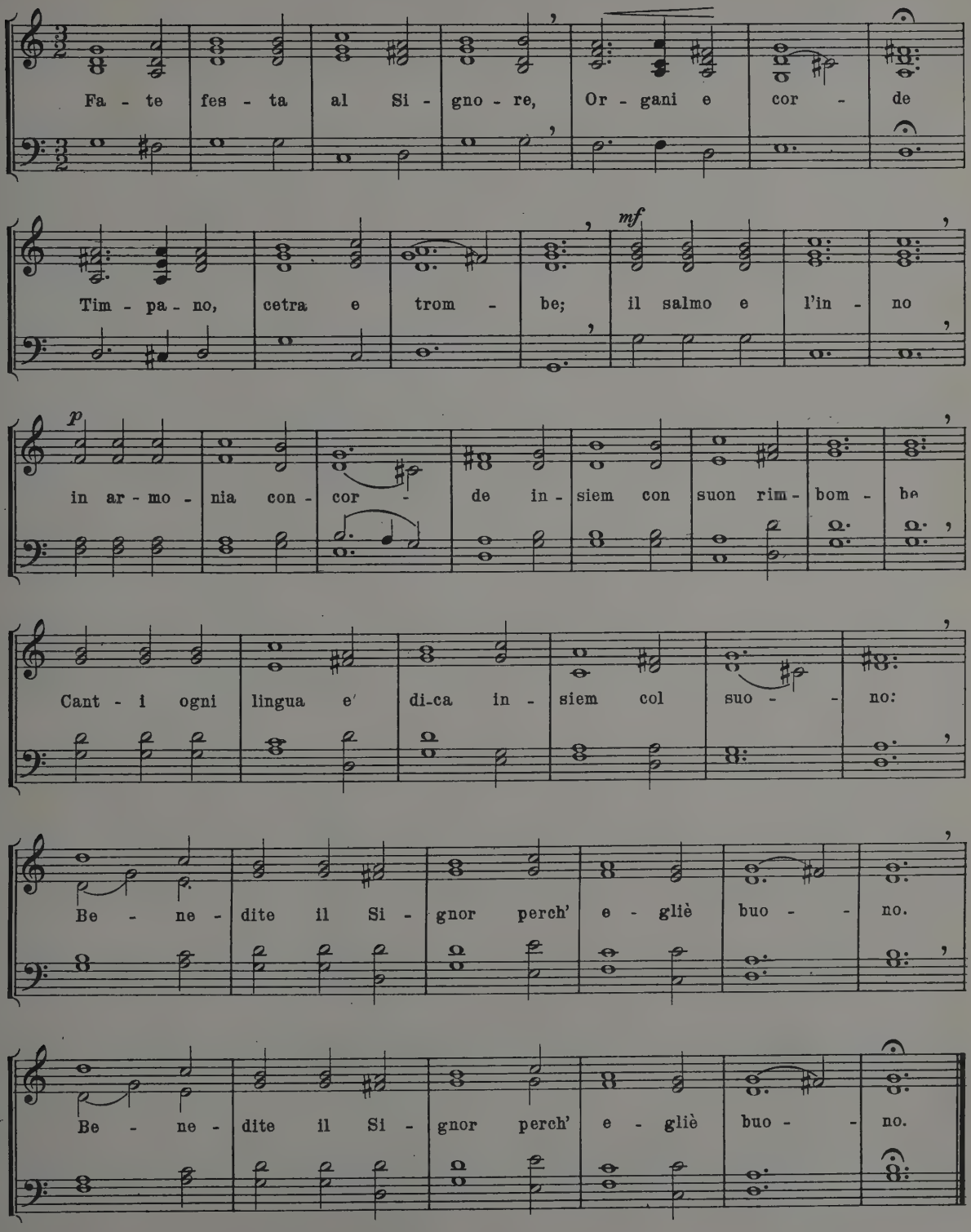
Giulio Caccini (1560-1615)

Aria from "Euridice"


In mil - le gui - se e mil - le cres - con le gio - ie mie den - tro al mio
pet - to men - tre ogn' u - na di voi par che scin - til - li dal bel
guar-do se-ren ri - so e di-let - to. Ma deh, com-pa-gne a-ma-te, là tra quell'om-bre gra-
te mo - viam di quel fio - ri - to al-mo bo - schet-to, e qui - vi al suon de' lim - pi - di cri-
stal - li trar - rem lie - te ca - ro - le, e lie - ti bal - li.

Emilio de' Cavalieri (d. 1602)

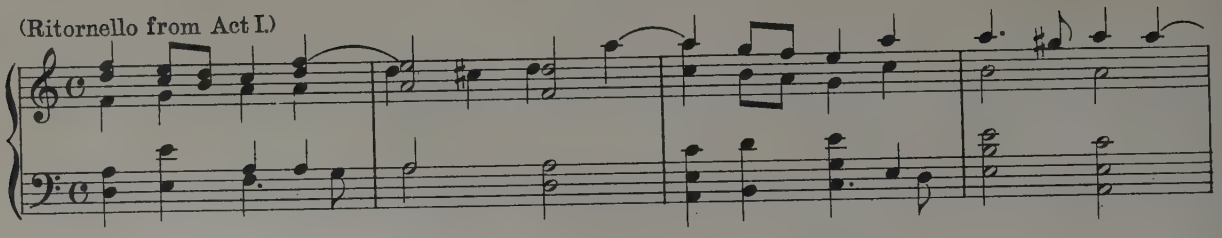
Chorus from the Oratorio, "Anima e Corpo"

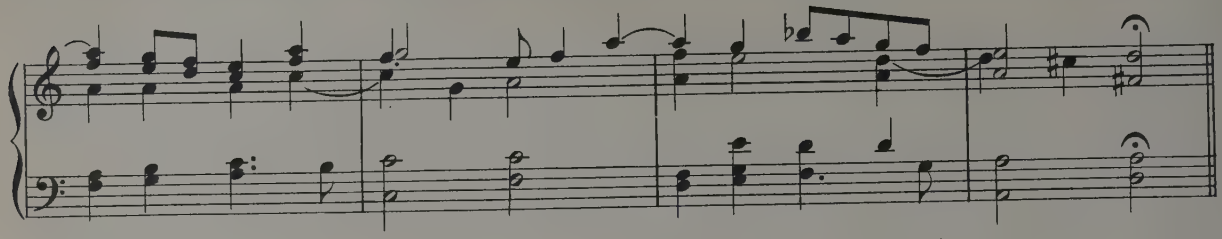

Fa - te fes - ta al Si - gno - re, Or - gani e cor - de
mf
Tim - pa - no, cetra e trom - be; il salmo e l'in - no
p
in ar - mo - nia con - cor - de in - siem con suon rim - bom - ba
Cant - i ogni lingua e' di-ca in - siem col suo - - no:
Be - ne - dite il Si - gnor perch' e - gliè buo - - no.
Be - ne - dite il Si - gnor perch' e - gliè buo - - no.

Claudio Monteverdi (1567–1643)

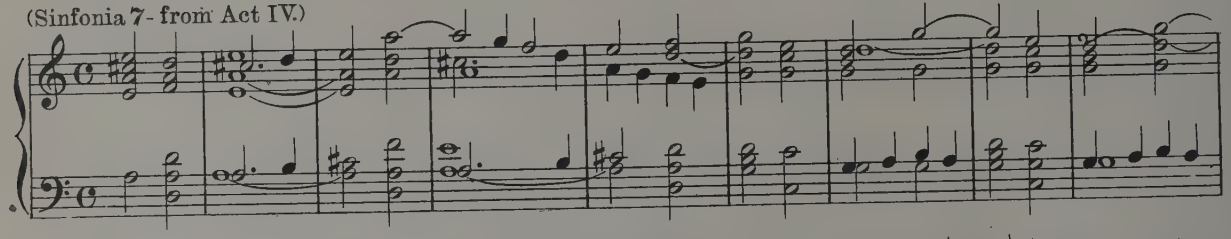
From "Orfeo"

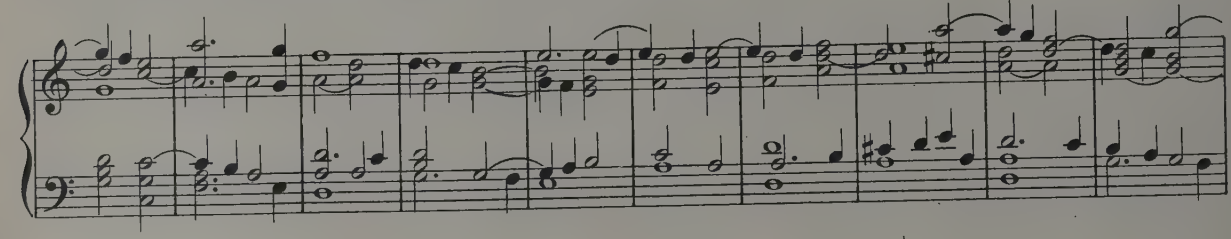
(Ritornello from Act I.)

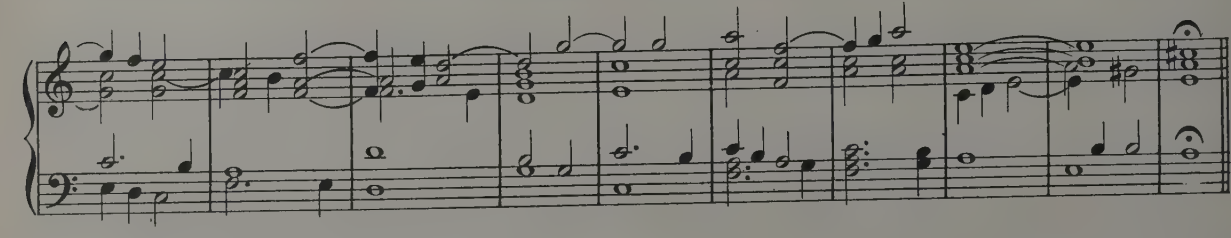




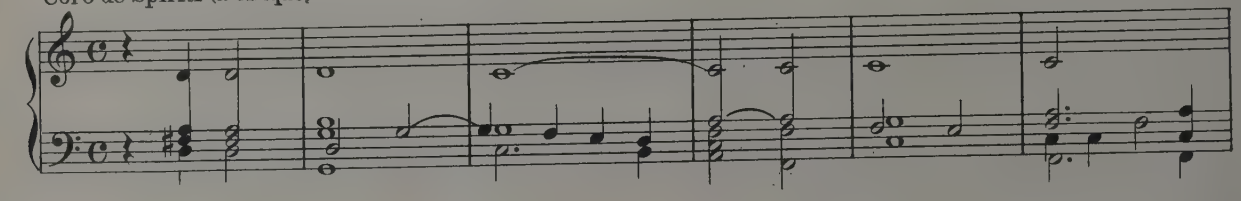
(Sinfonia 7- from Act IV.)

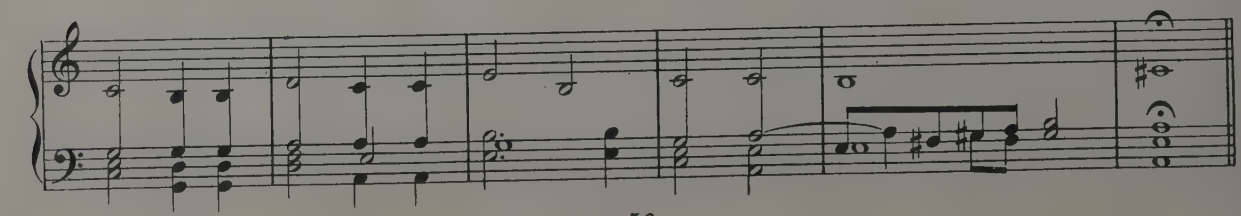


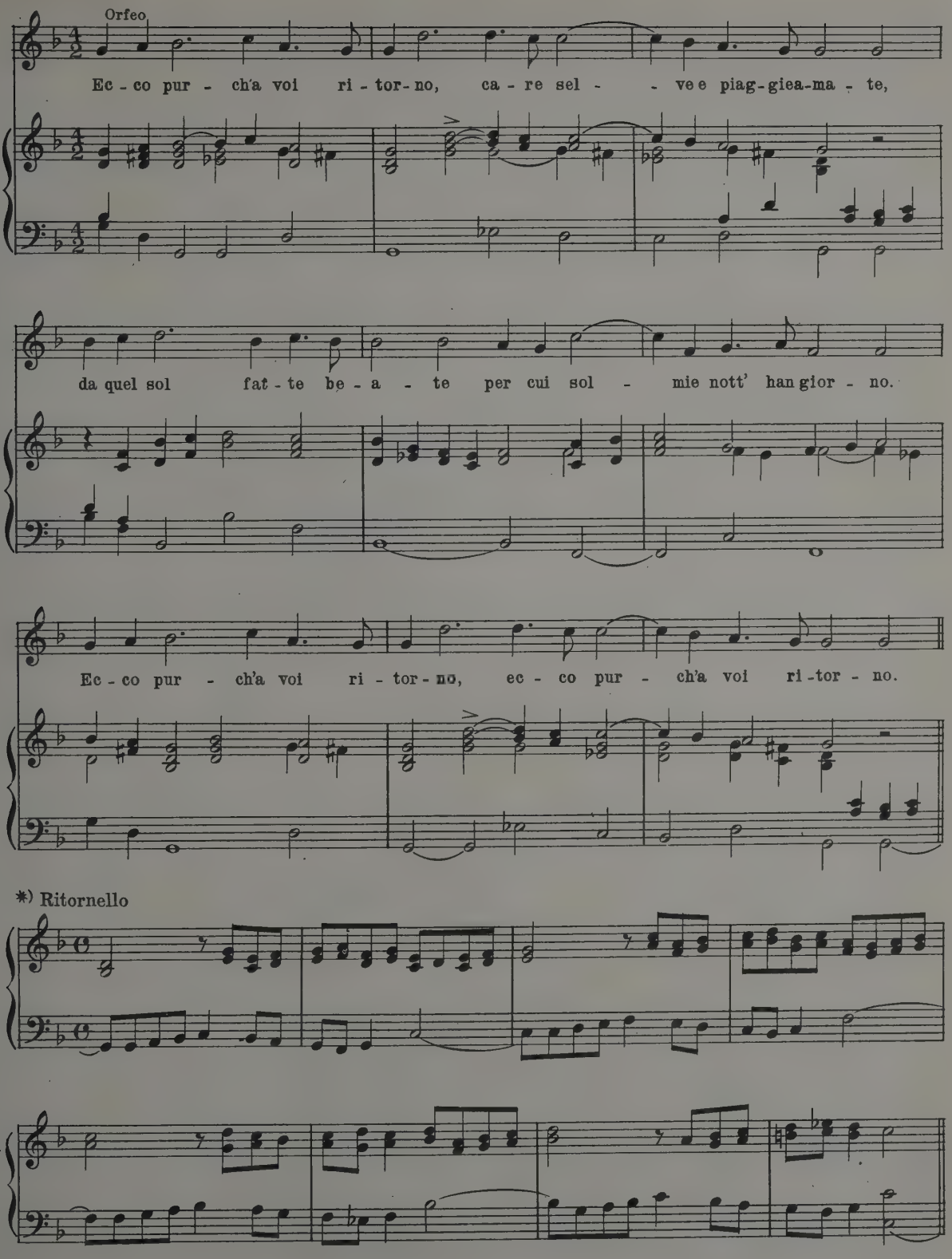




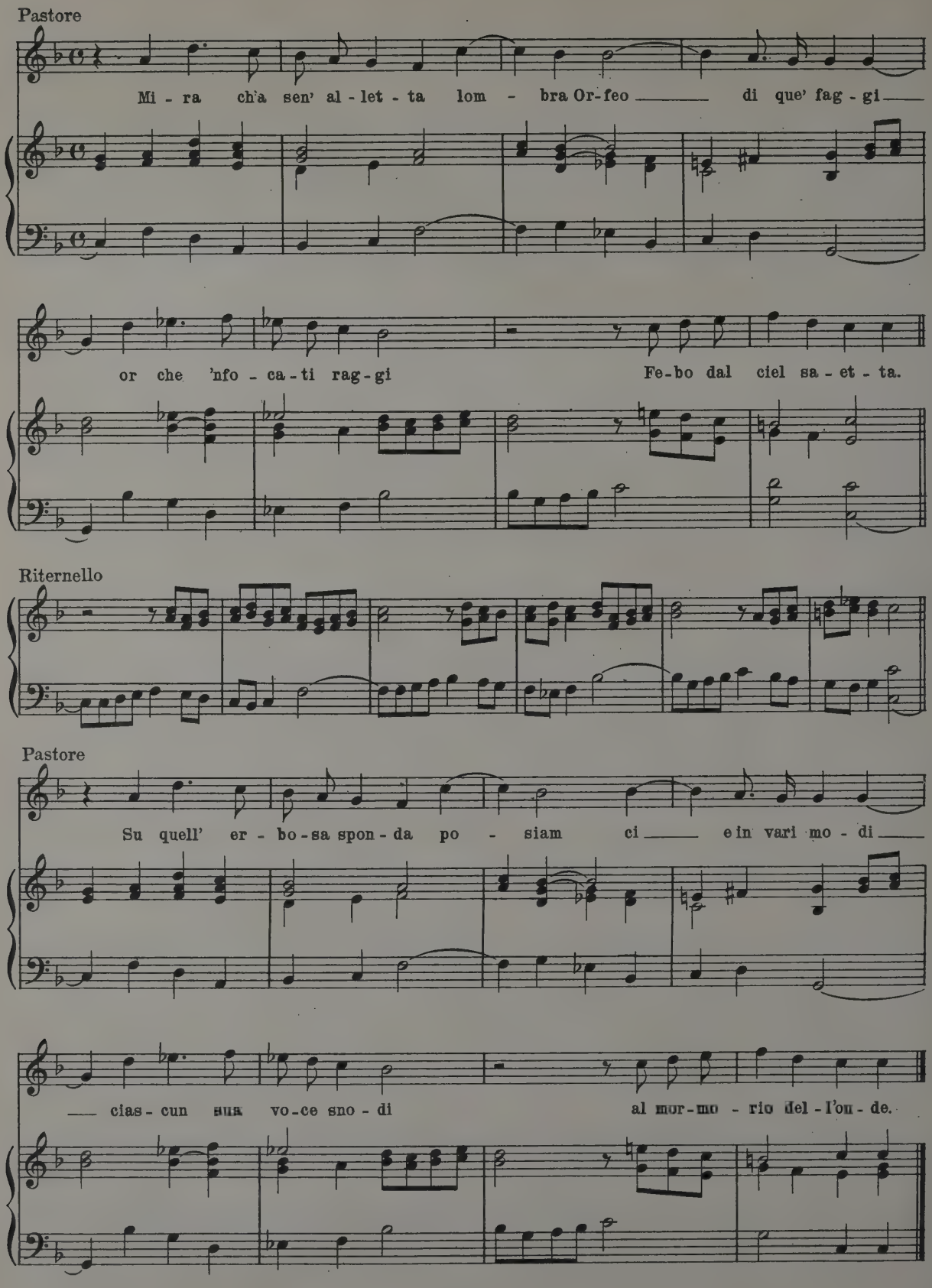
Coro de Spiriti (a cinque) from Act IV.





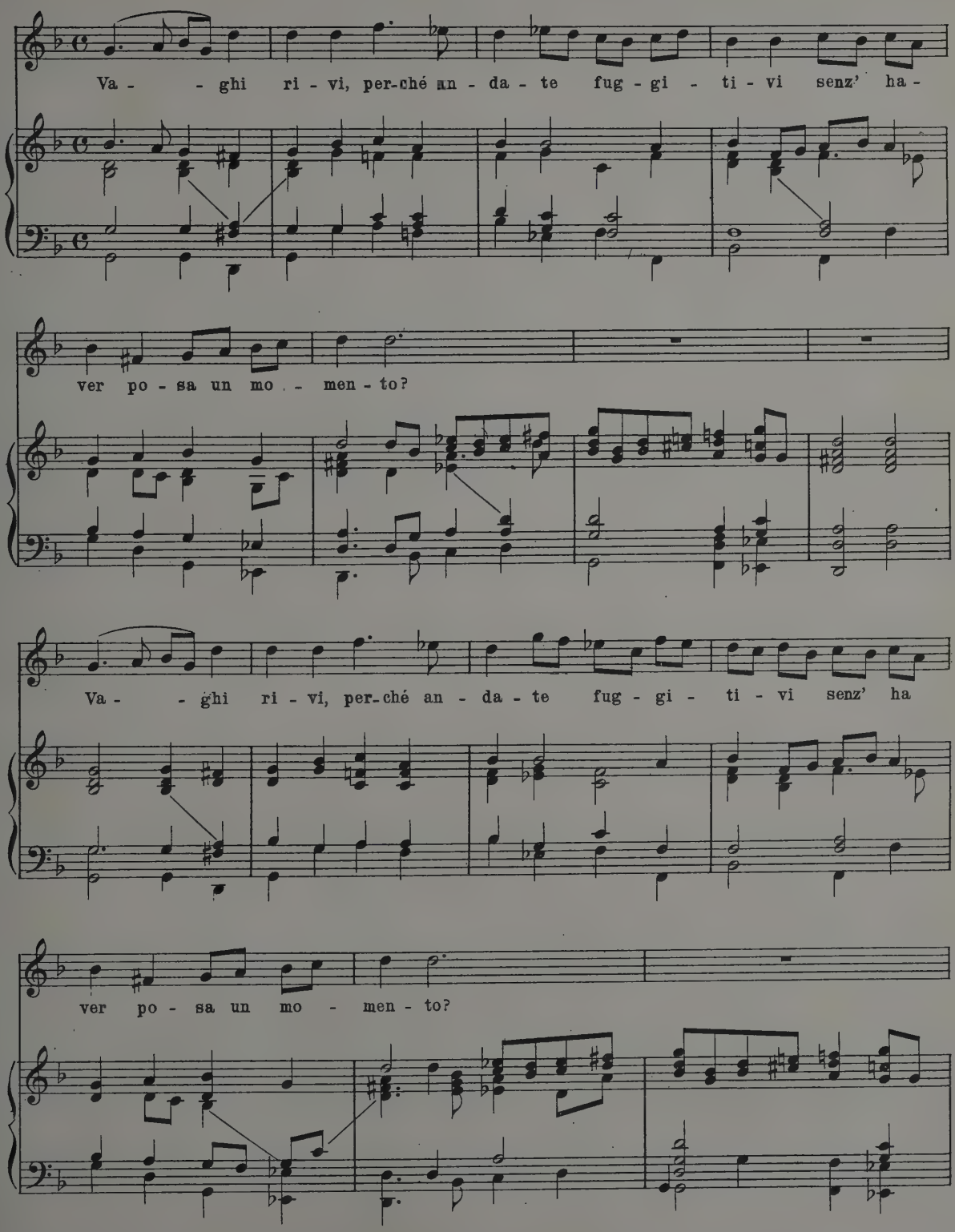

Orfeo
Ec - co pur - ch'a voi ri - tor - no, ca - re sel - - ve e piag - giea - ma - te,
da quel sol fat - te be - a - te per cui sol - mie nott' han gior - no.
Ec - co pur - ch'a voi ri - tor - no, ec - co pur - ch'a voi ri - tor - no.
*) Ritornello

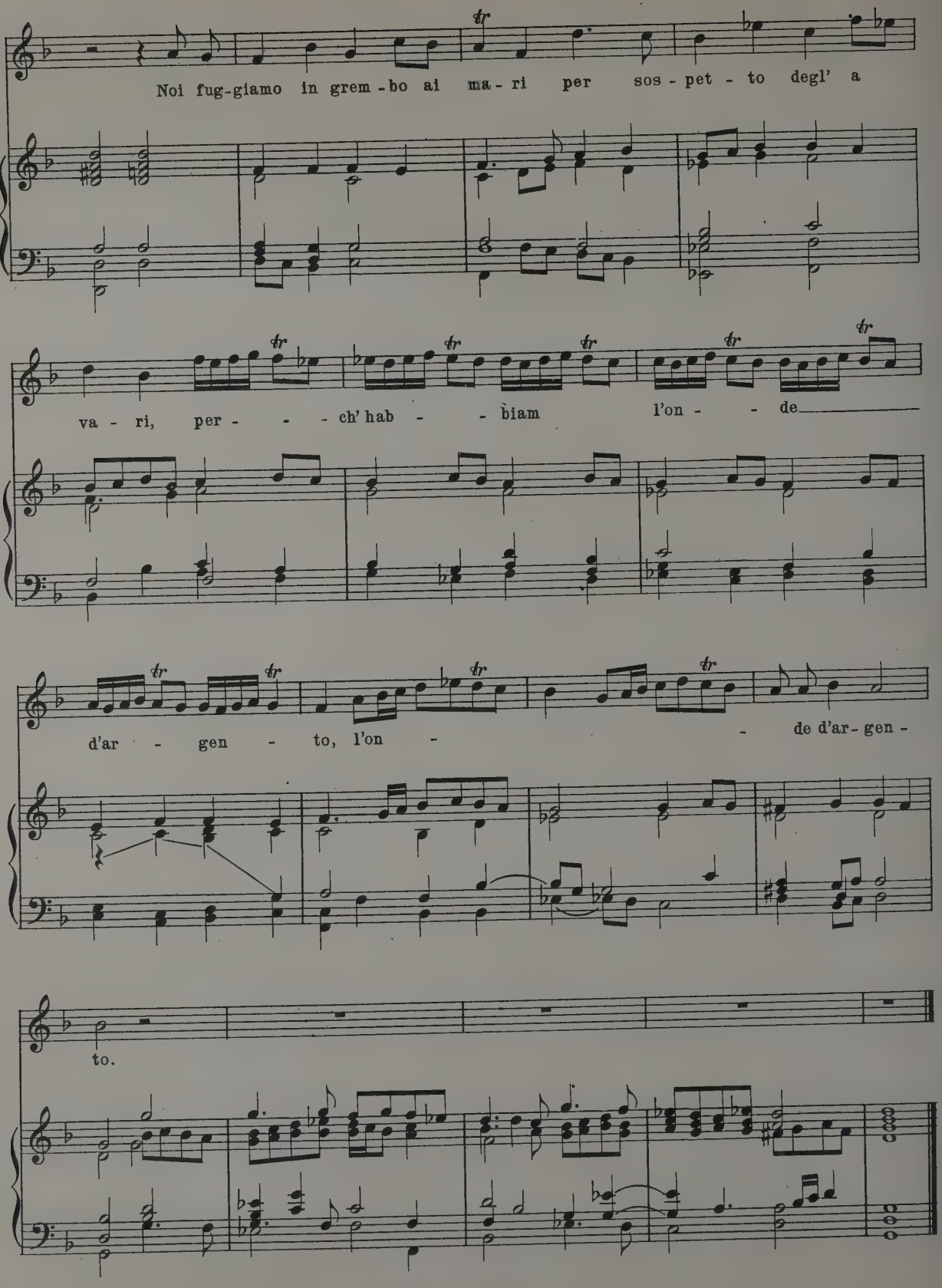
*) This ritornello was played behind the scenes by a Clavicembalo and four stringed instruments.


Pastore
Mi - ra ch'a sen' al - let - ta lom - bra Or-feo di que' fag - gi
or che 'nfo - ca - ti rag - gi Fe-bo dal ciel sa - et - ta.
Riternello
Pastore
Su quell' er - bo - sa spon - da po - siam ci e in vari mo - di
cias - cun sua vo - ce sno - di al mor-mo - rio del - l'on - de.

G. Luigi Rossi (17th Cent.)

From Prologue to "Il Palazzo Incantato"


Va - - ghi ri - vi, per-ché an - da - te fug - gi - ti - vi senz' ha -
ver po - sa un mo - men - to?
Va - - ghi ri - vi, per-ché an - da - te fug - gi - ti - vi senz' ha
ver po - sa un mo - men - to?

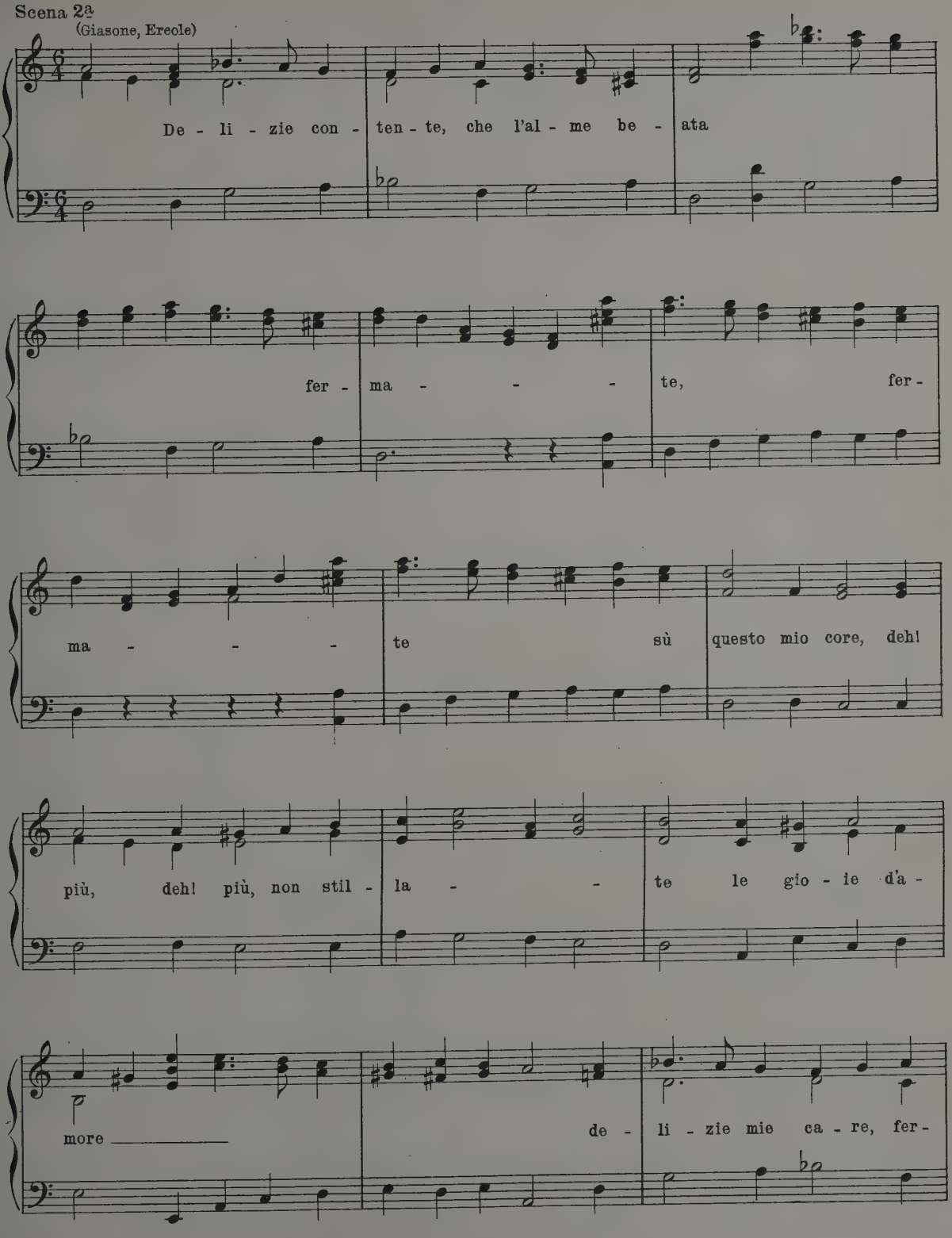

Noi fug-giamo in grem-bo ai ma-ri per sos-pet-to degl' a
va-ri, per- - - ch' hab- - biam l'on- - de
d'ar- gen- to, l'on- - de d'ar-gen-
to.

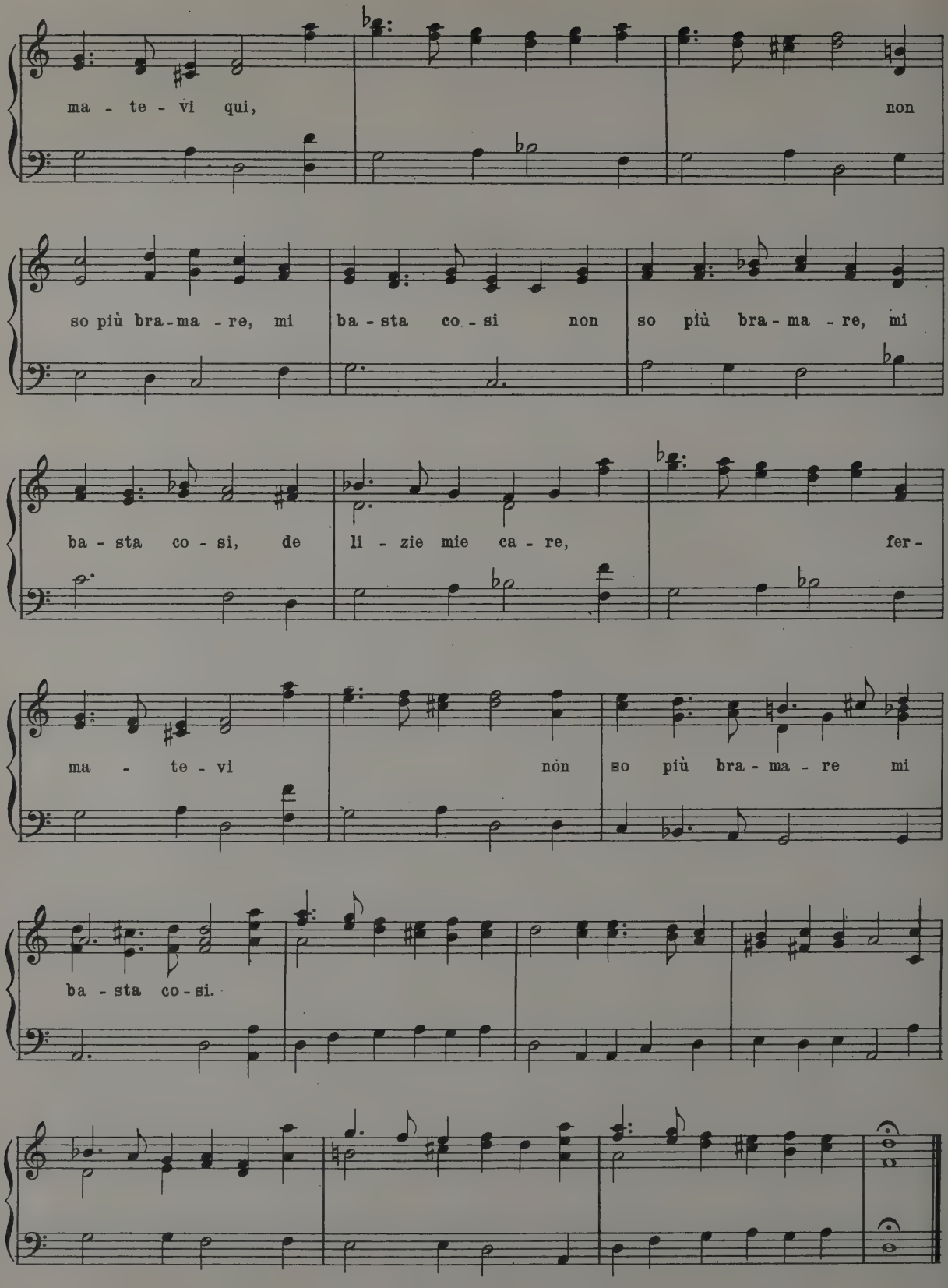
Francesco Cavalli (1600–1676)

Aria from "Giasone"

Scena 2ª

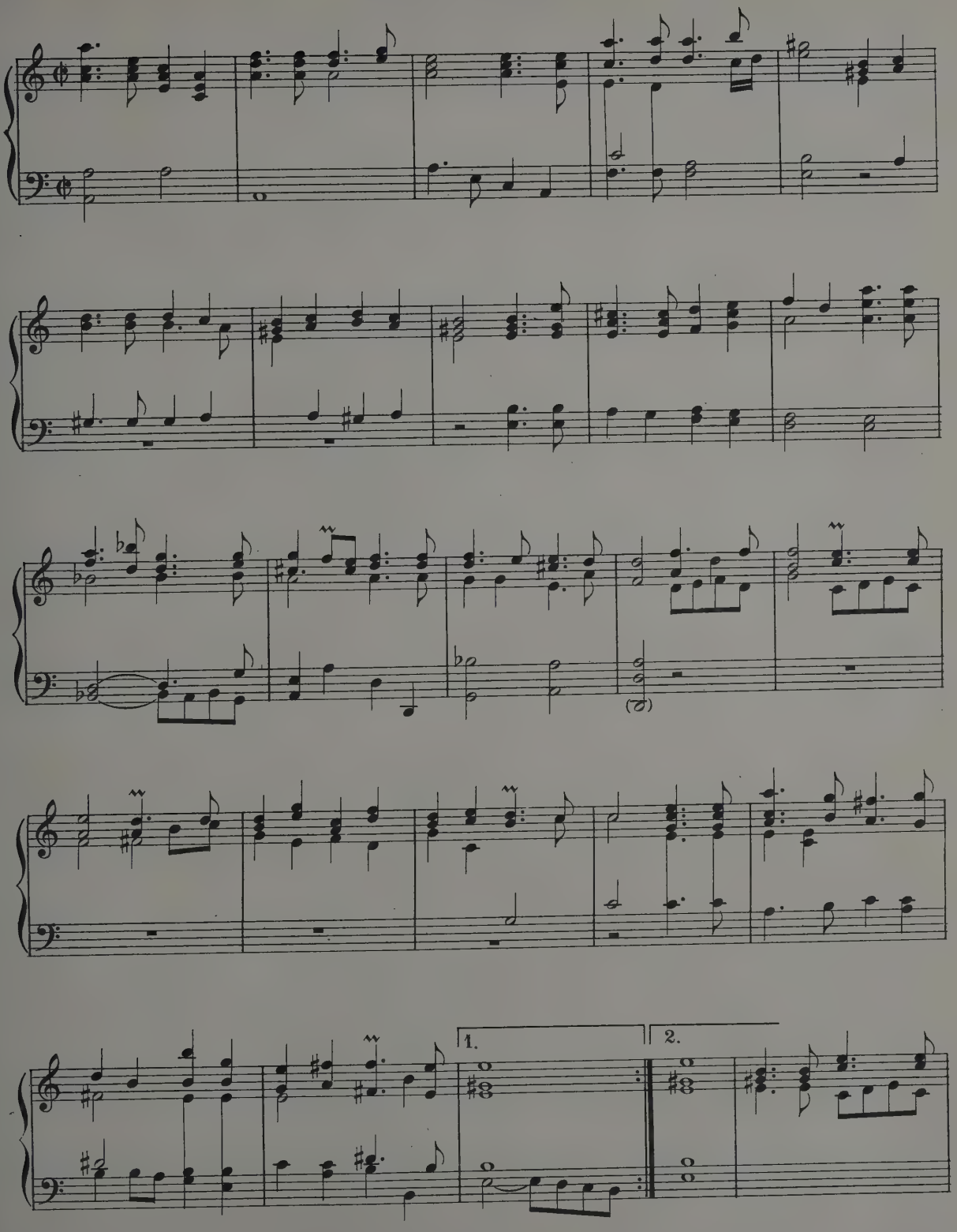
(Giasone, Ercole)

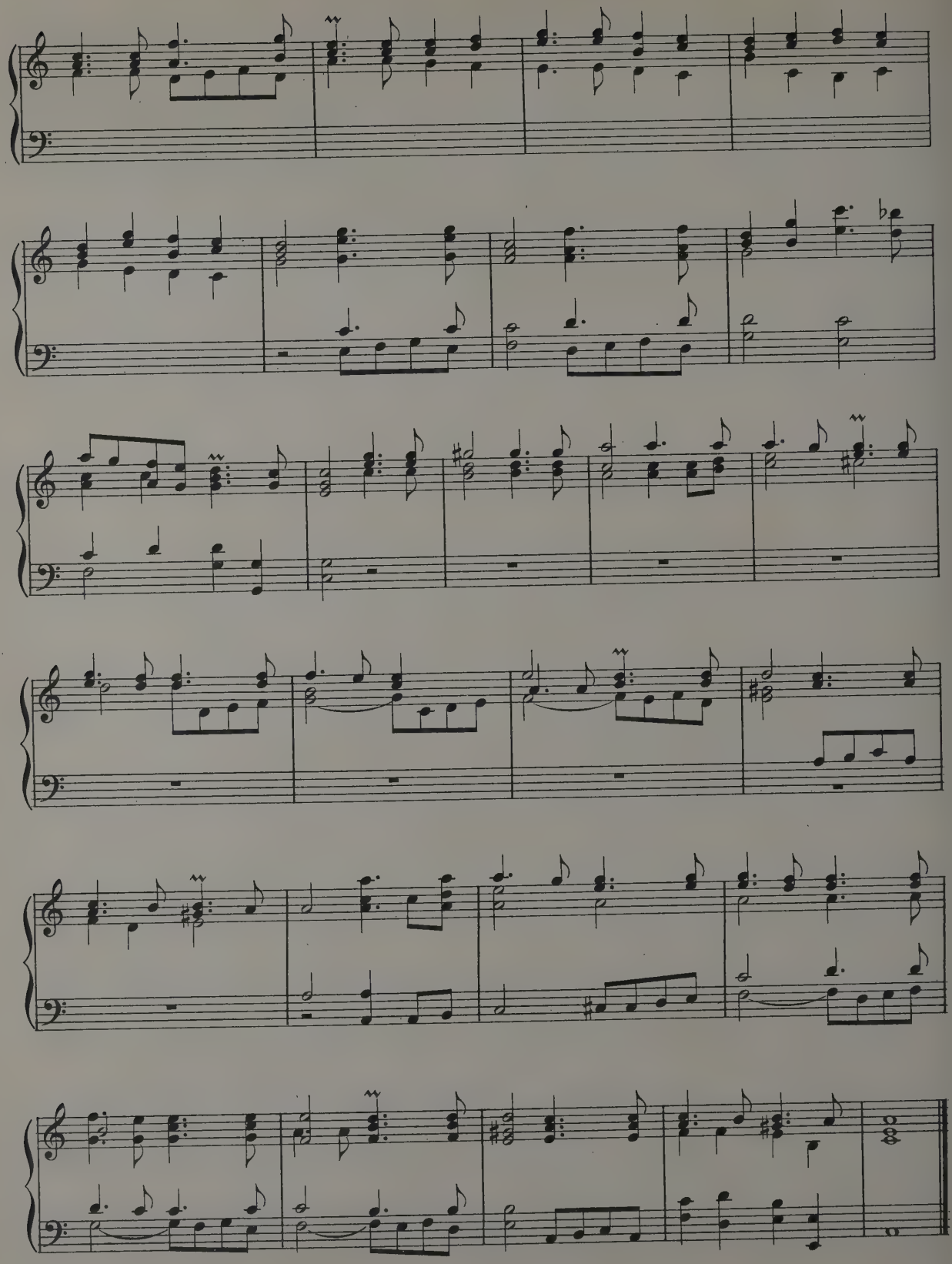

De - li - zie con - ten - te, che l'al - me be - ata
fer - ma - - - te, fer -
ma - - - te sù questo mio core, deh!
più, deh! più, non stil - la - - te le gio - ie d'a -
more
de - li - zie mie ca - re, fer -


ma - te - vi qui, non
so più bra-ma - re, mi ba - sta co - si non so più bra - ma - re, mi
ba - sta co - si, de li - zie mie ca - re, fer -
ma - te - vi non so più bra - ma - re mi
ba - sta co - si.

Jean-Baptiste Lully (1633–1687)

Entrée from "Armide"

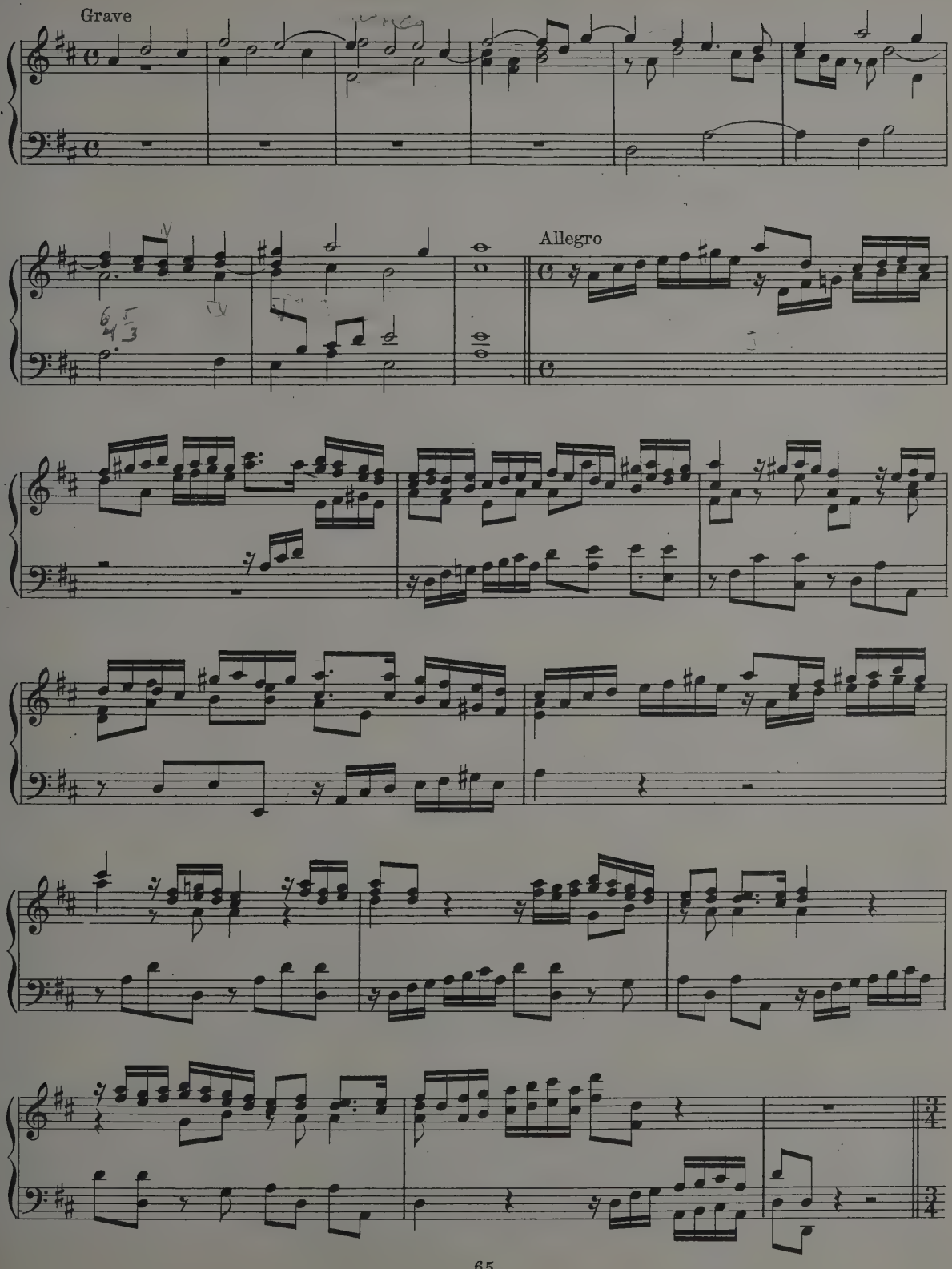


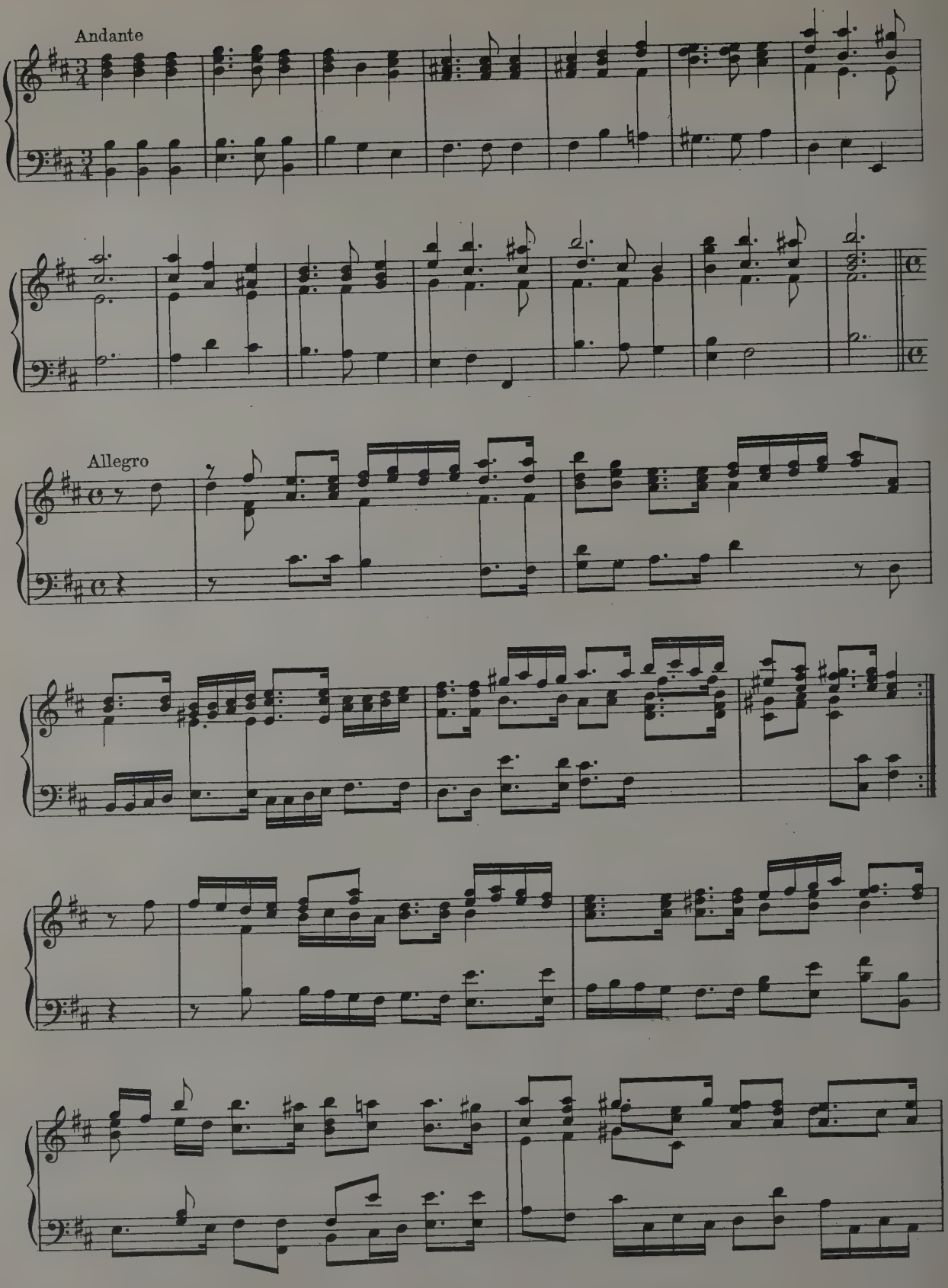


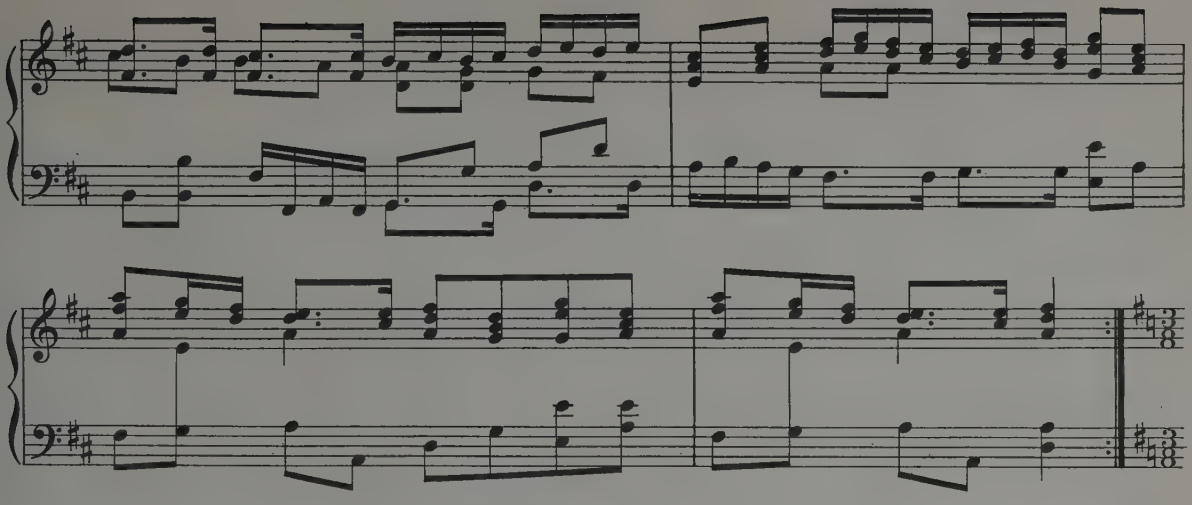
Alessandro Scarlatti (1659–1725)

A

Sinfonia from "La Rosaura"

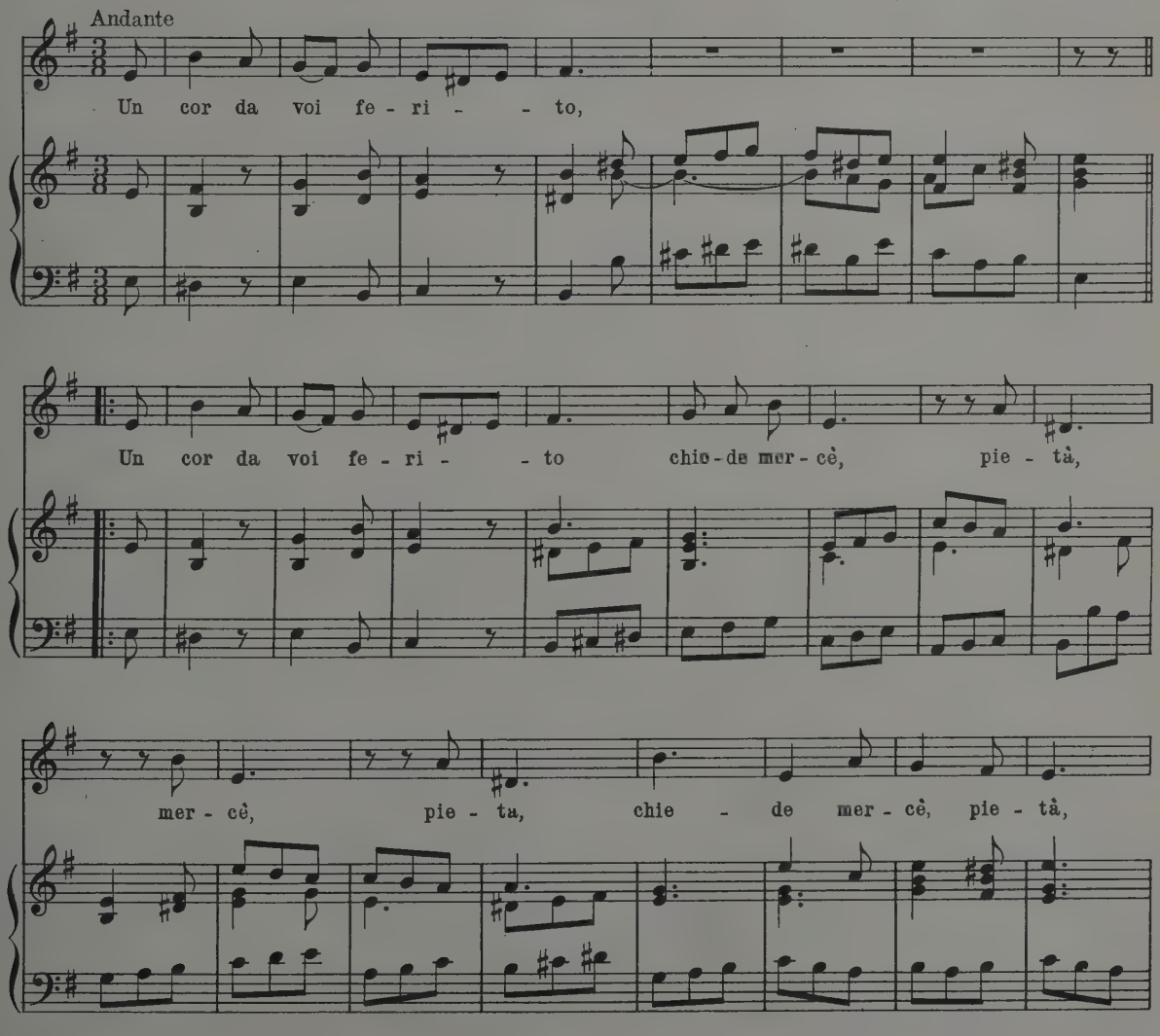


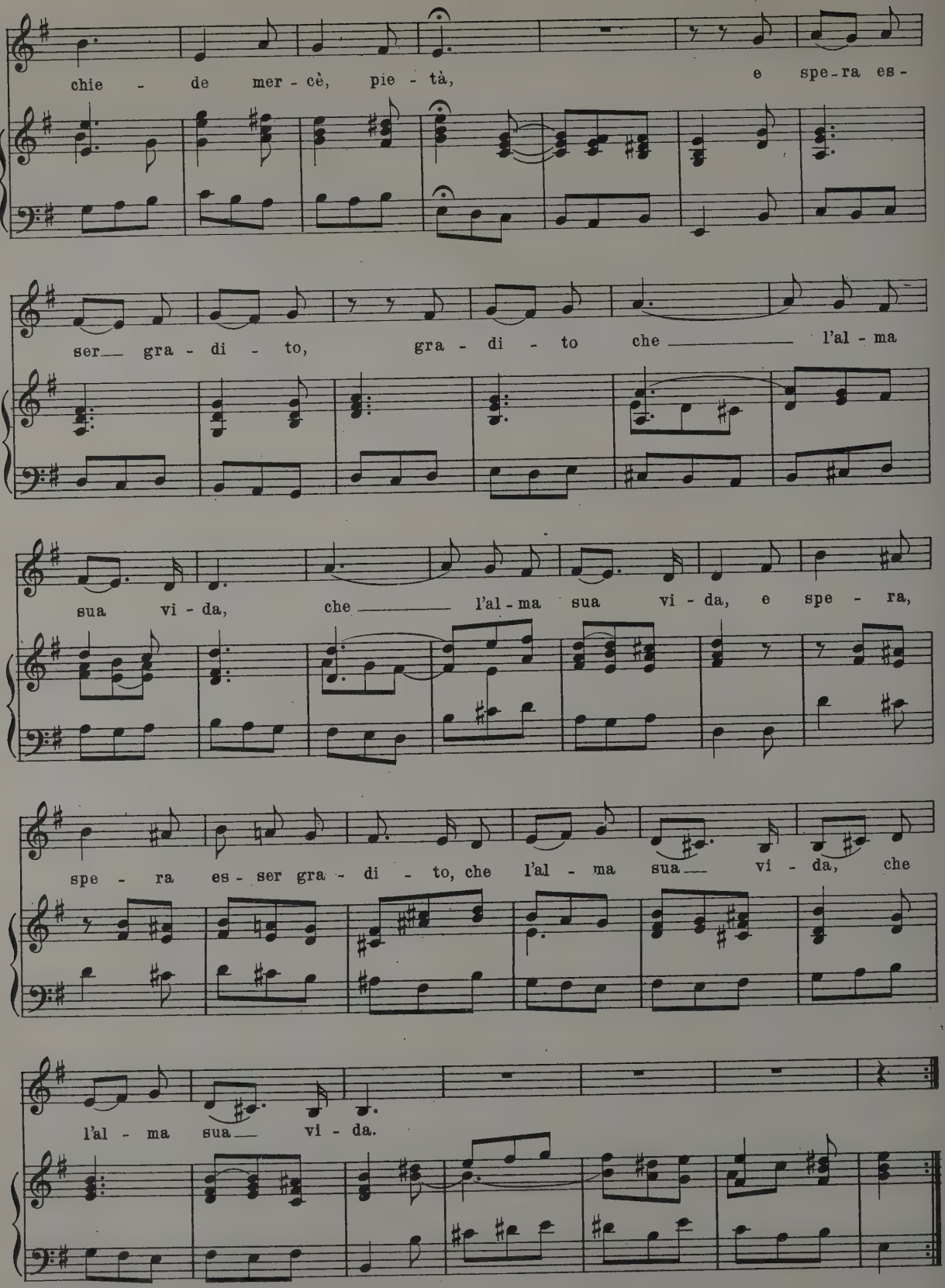

Andante
Allegro



B

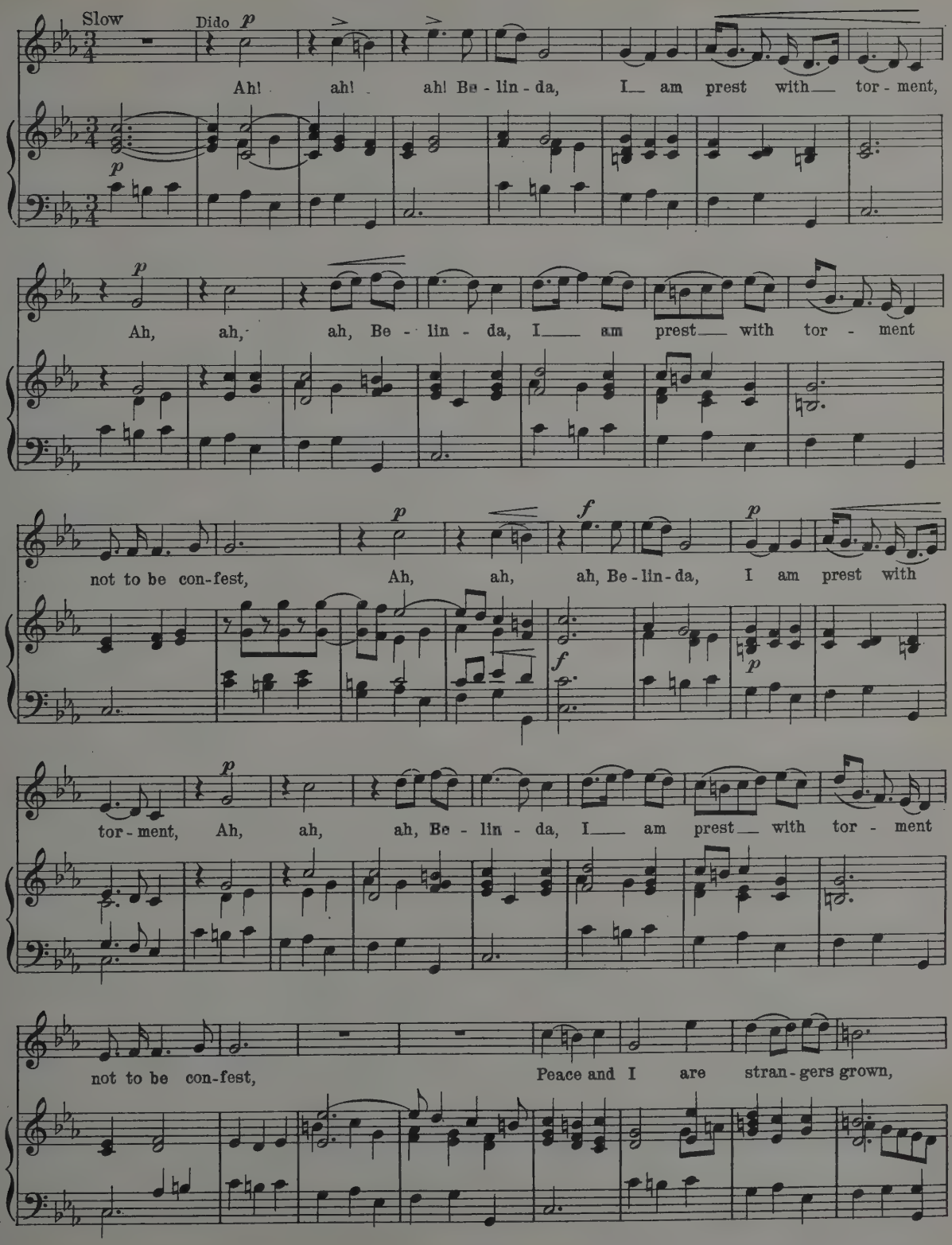
Aria of Elmira

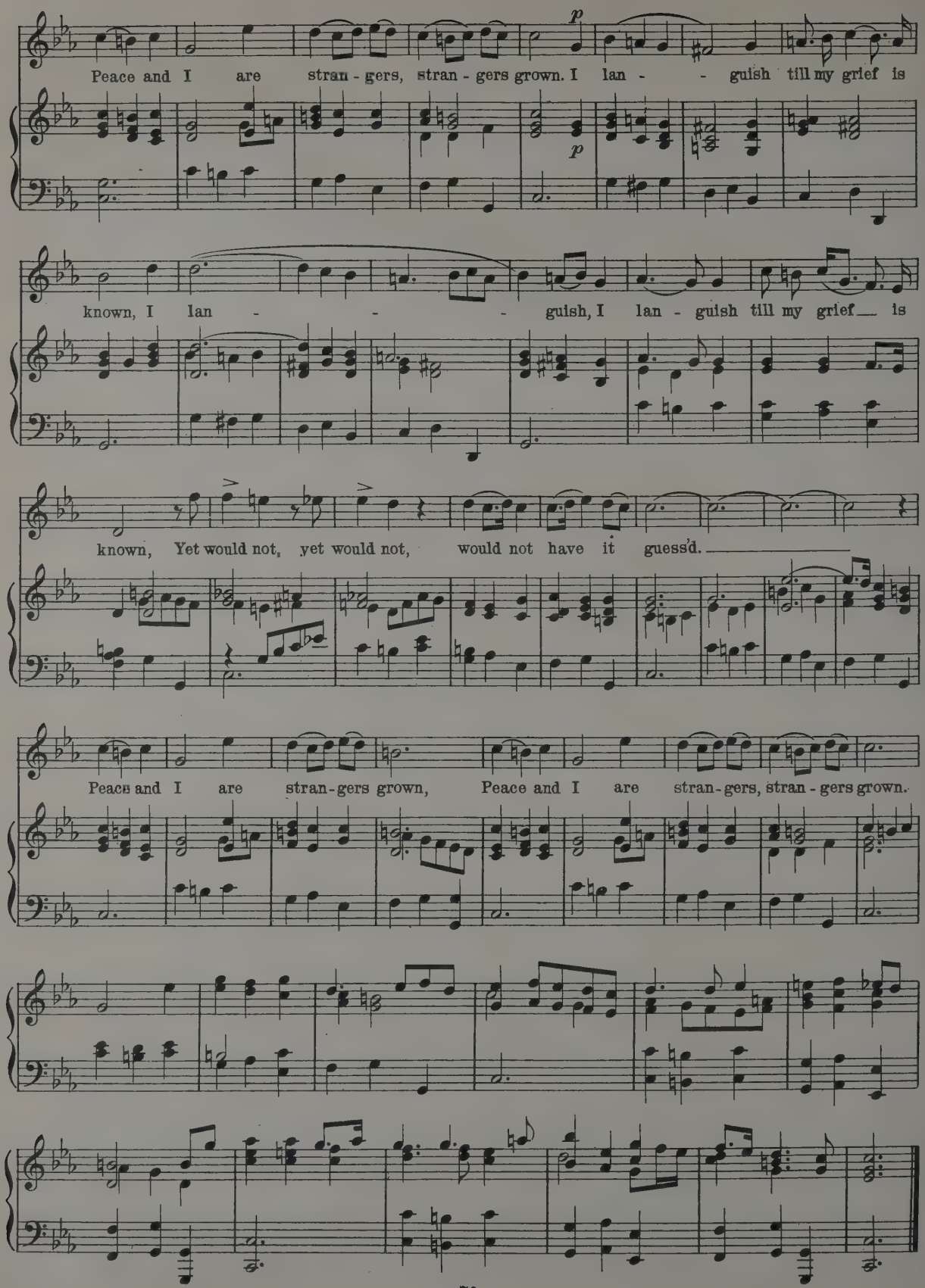



chie - de mer - cè, pie - tà, e spe-ra es-
ser gra - di - to, gra - di - to che l'al - ma
sua vi - da, che l'al - ma sua vi - da, e spe - ra,
spe - ra es - ser gra - di - to, che l'al - ma sua vi - da, che
l'al - ma sua vi - da.

Henry Purcell (1658–1695)

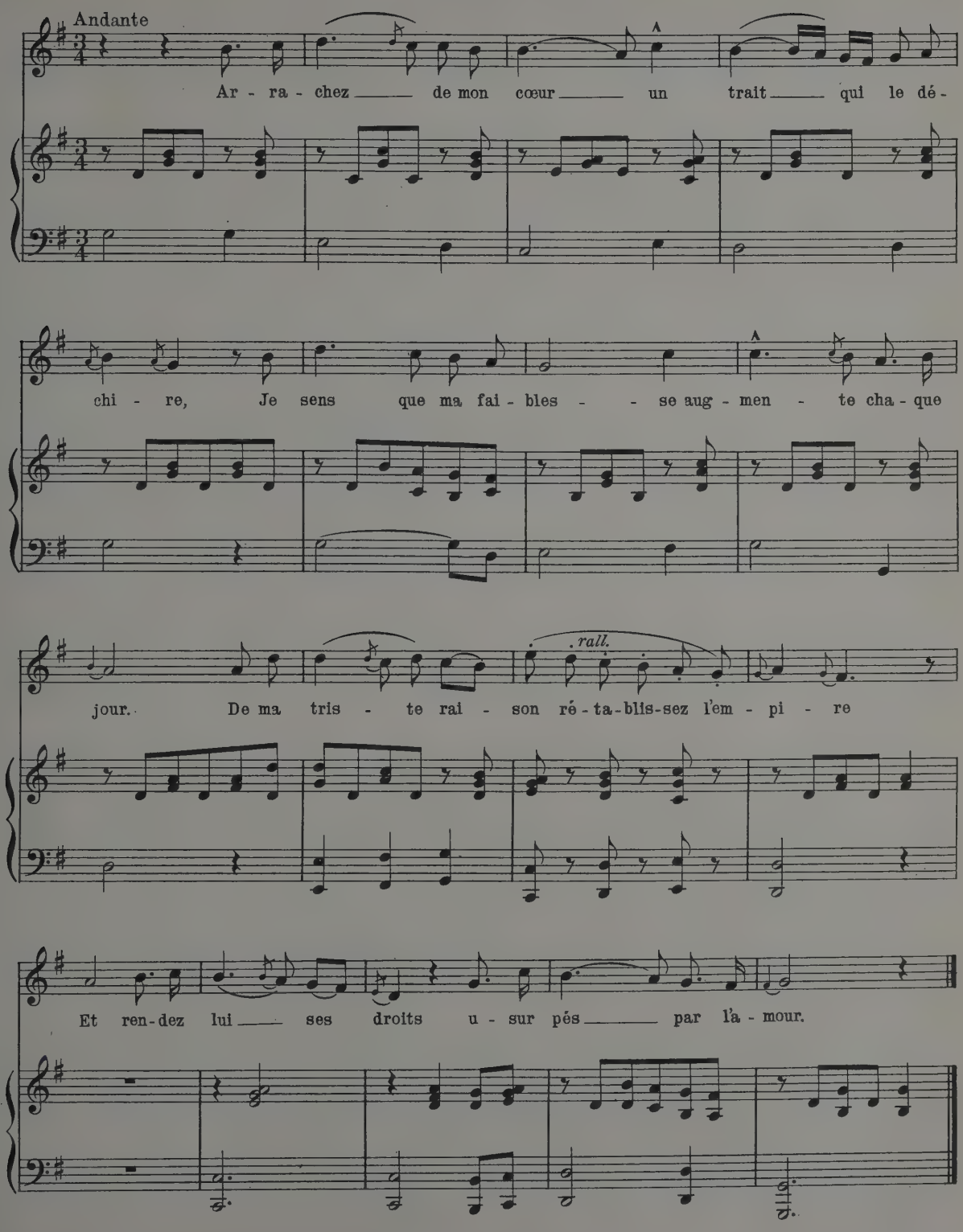
Dido's Lament from "Dido and Aeneas"


Slow
Dido
Ah! ah! ah! Be - lin - da, I am prest with tor - ment,
Ah, ah, ah, Be - lin - da, I am prest with tor - ment
not to be con-fest, Ah, ah, ah, Be-lin-da, I am prest with
tor - ment, Ah, ah, ah, Be - lin - da, I am prest with tor - ment
not to be con-fest, Peace and I are stran - gers grown,


Peace and I are stran - gers, stran - gers grown. I lan - - guish till my grief is
known, I lan - - - guish, I lan - guish till my grief is
known, Yet would not, yet would not, would not have it guess'd.
Peace and I are stran-gers grown, Peace and I are stran-gers, stran - gers grown.

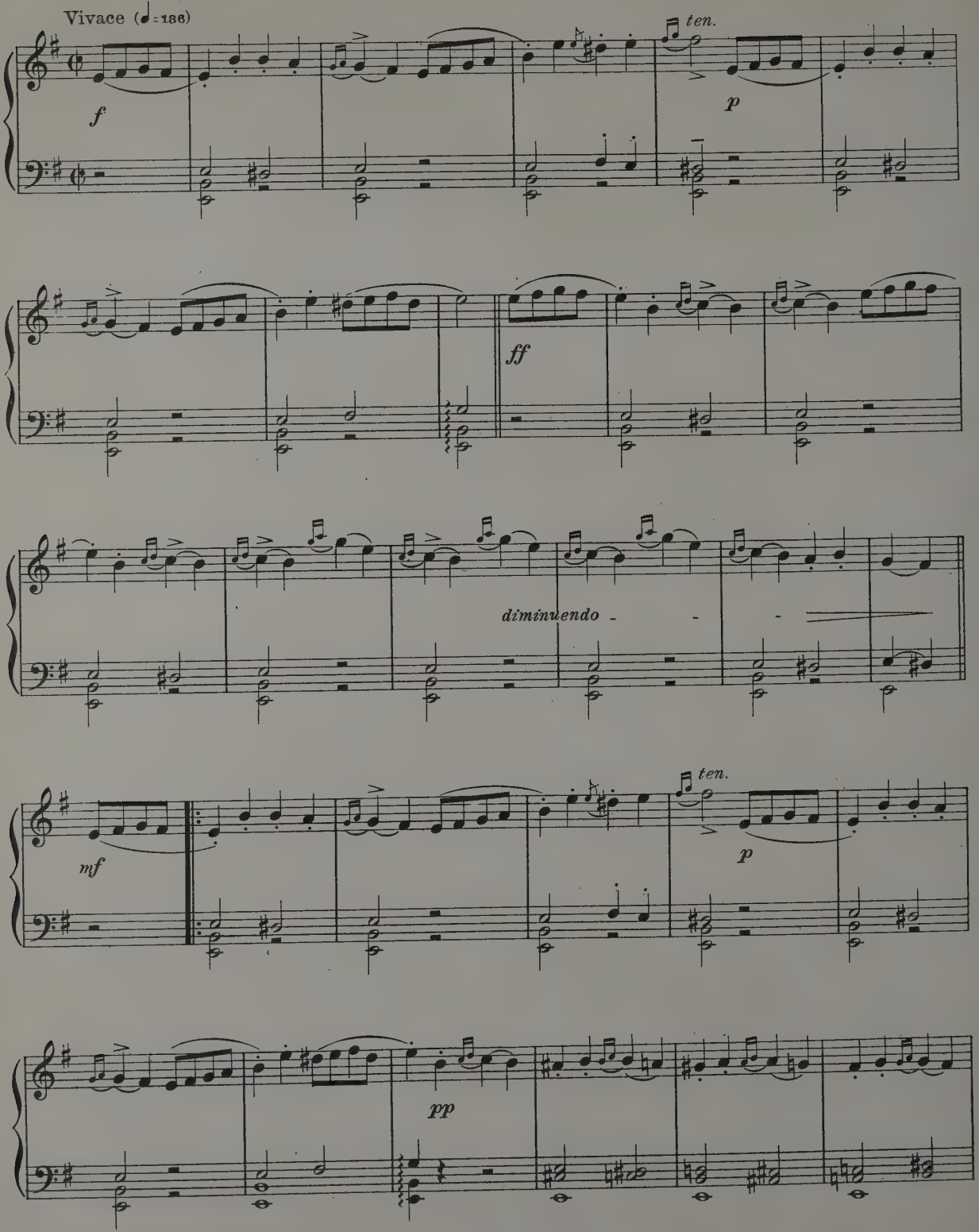
Jean Philippe Rameau (1683–1764)

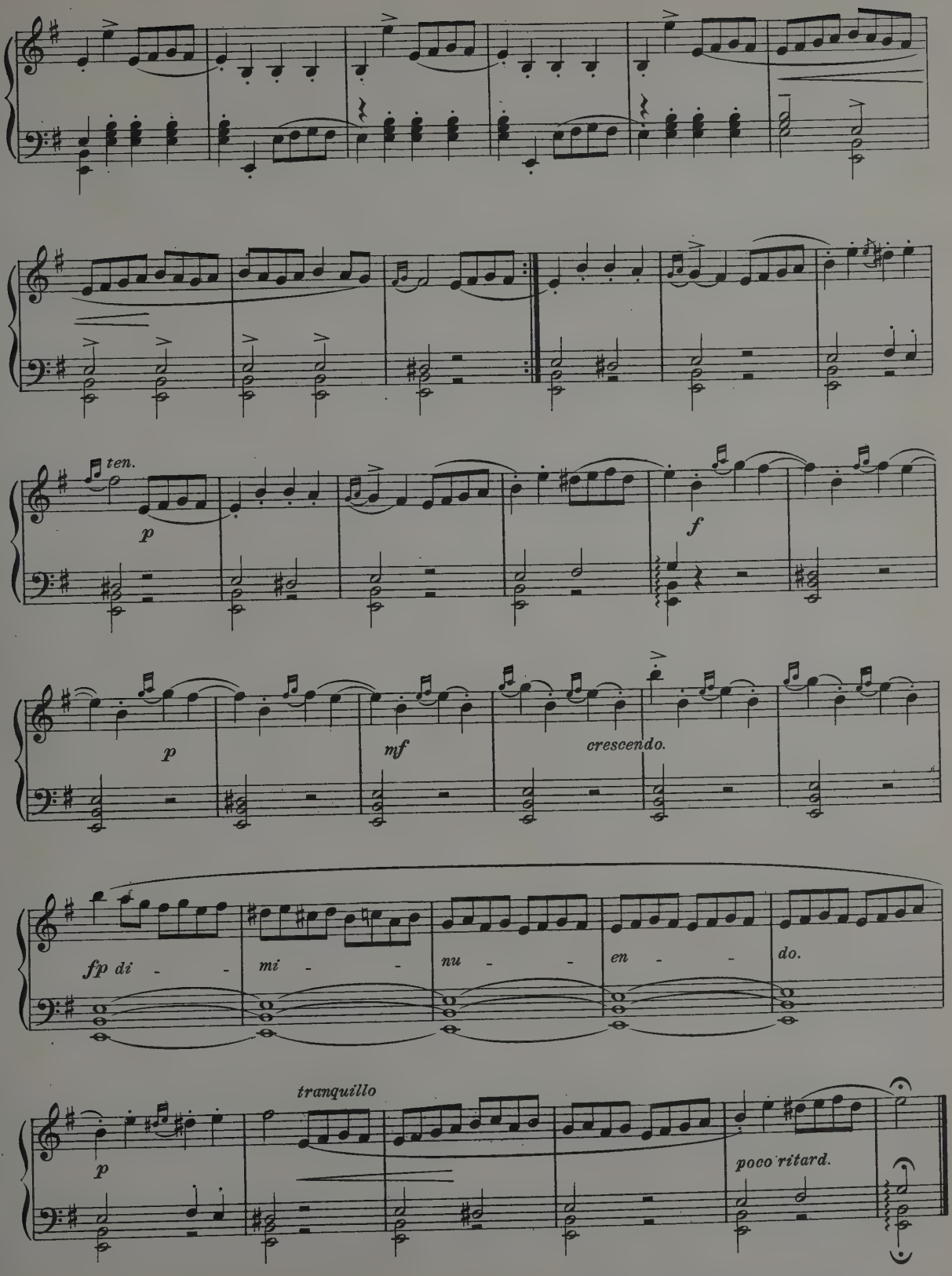
Aria from "Dardanus" (cir. 1720)


Andante
Ar - ra - chez de mon cœur un trait qui le dé -
chi - re, Je sens que ma fai - bles - se aug - men - te cha - que
rall.
jour. De ma tris - te rai - son ré - ta - blis - sez l'em - pi - re
Et ren - dez lui ses droits u - sur pés par l'a - mour.

J. P. Rameau (1683–1764)

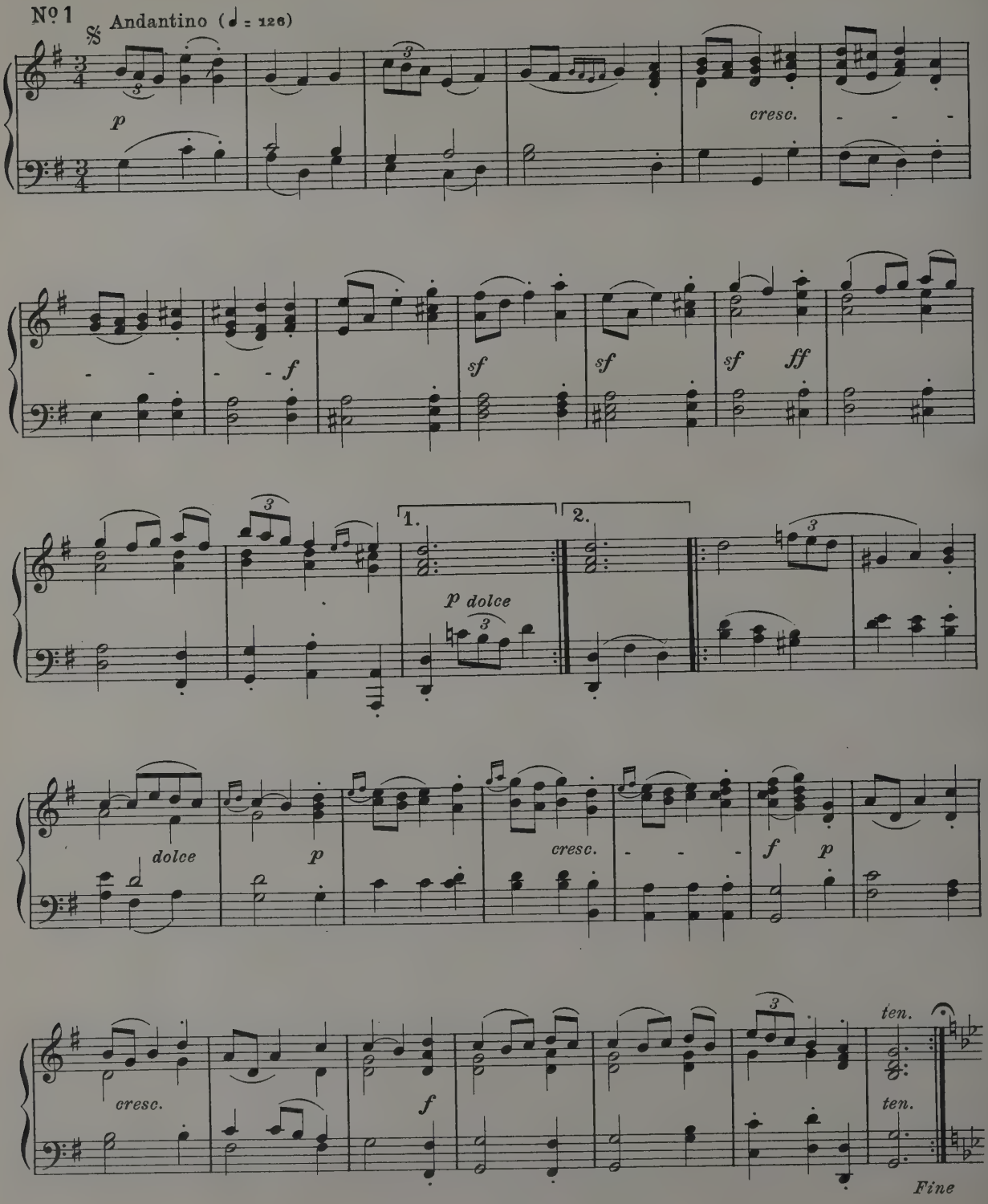
Gavotte "Le Tambourin"

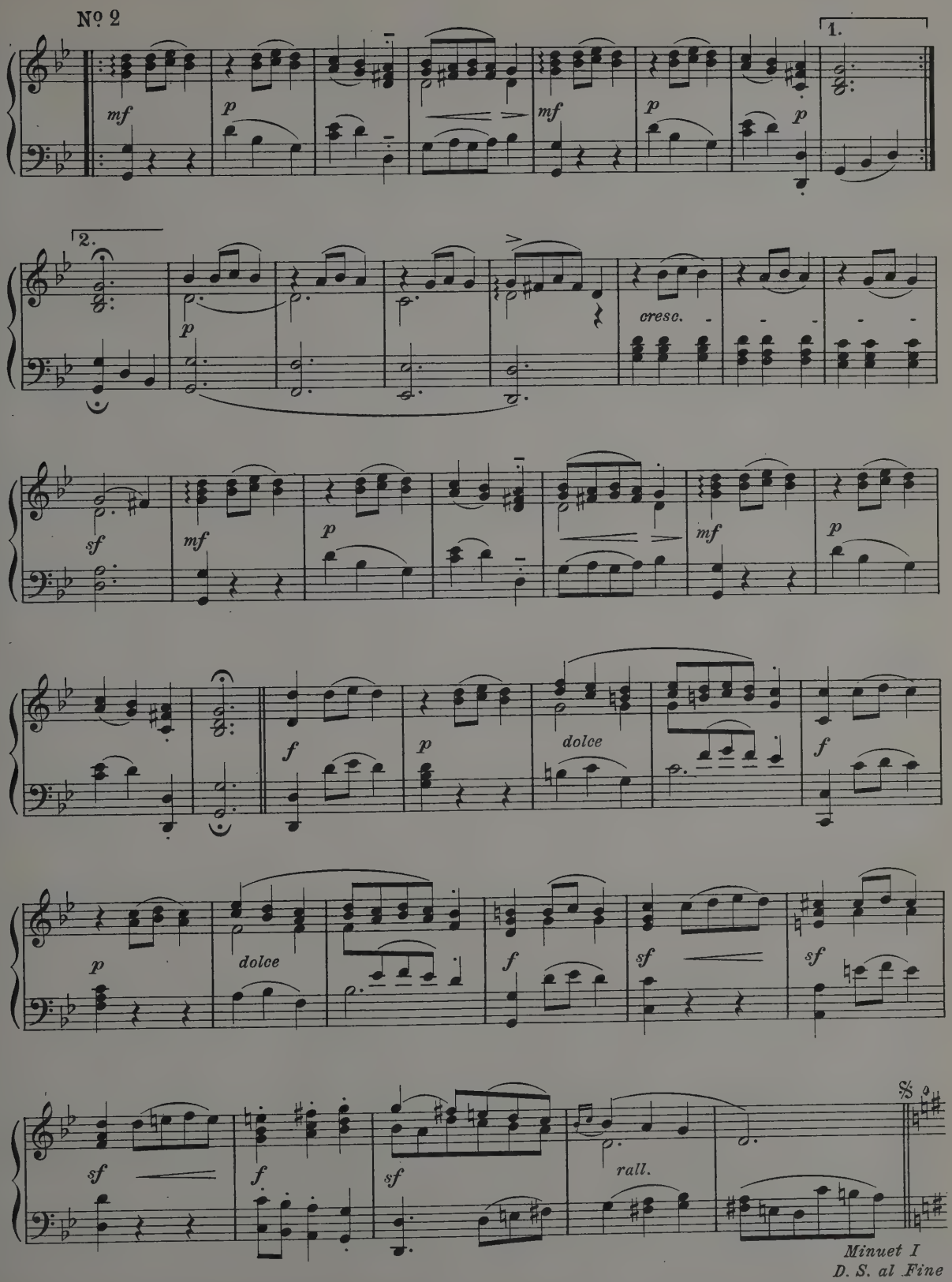



ten.
p
f
p
mf
crescendo.
fp di - mi - nu - en - do.
tranquillo
p
poco ritard.

Jean Jacques Rousseau (1712 - 1778)

Minuets from "Le Devin du Village" (1748)



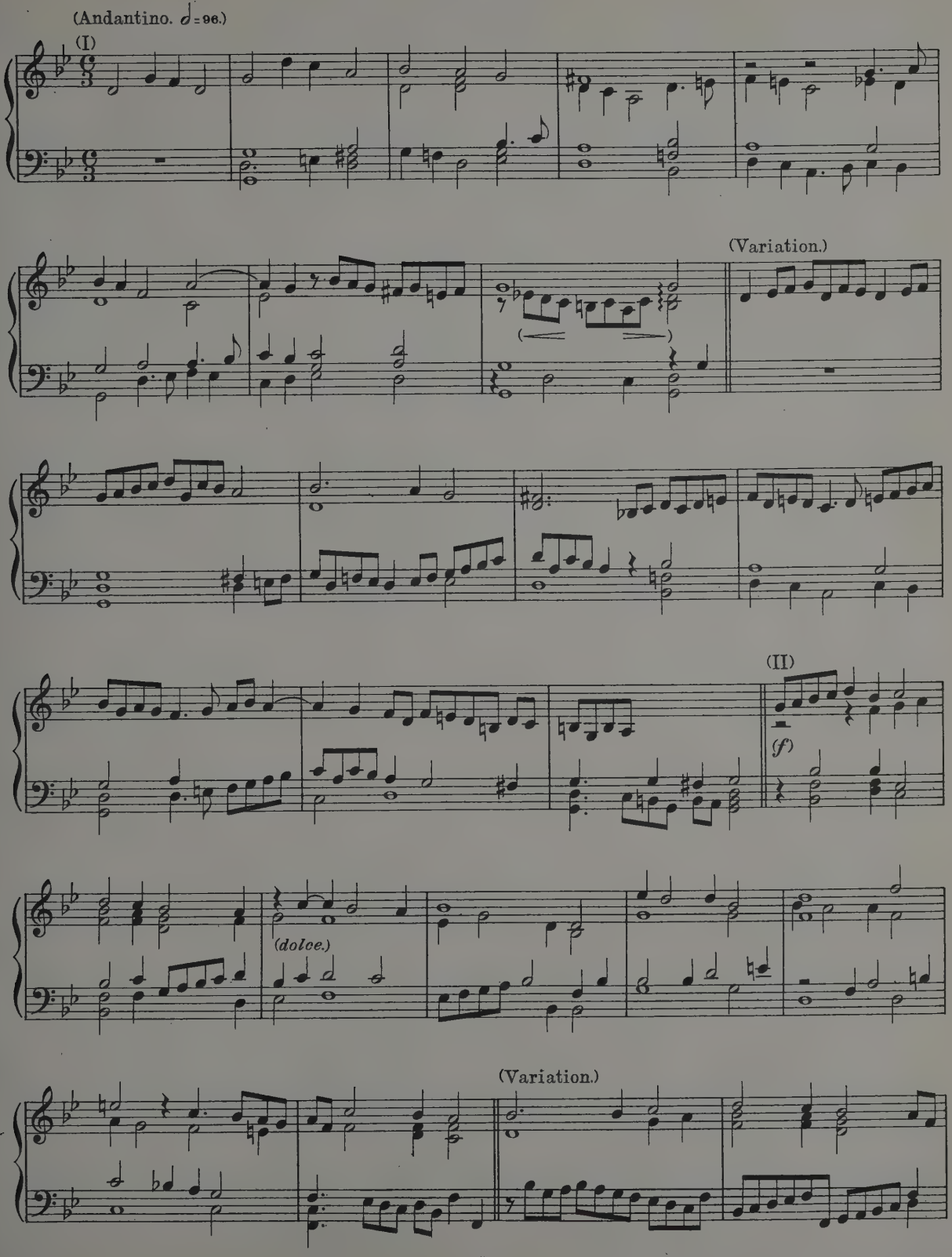

Nº 2
1.
2.
mf
p
mf
p
p
cresc.
sf
mf
p
mf
p
f
p
dolce
f
p
dolce
f
sf
sf
sf
f
sf
rall.
Minuet I
D. S. al Fine

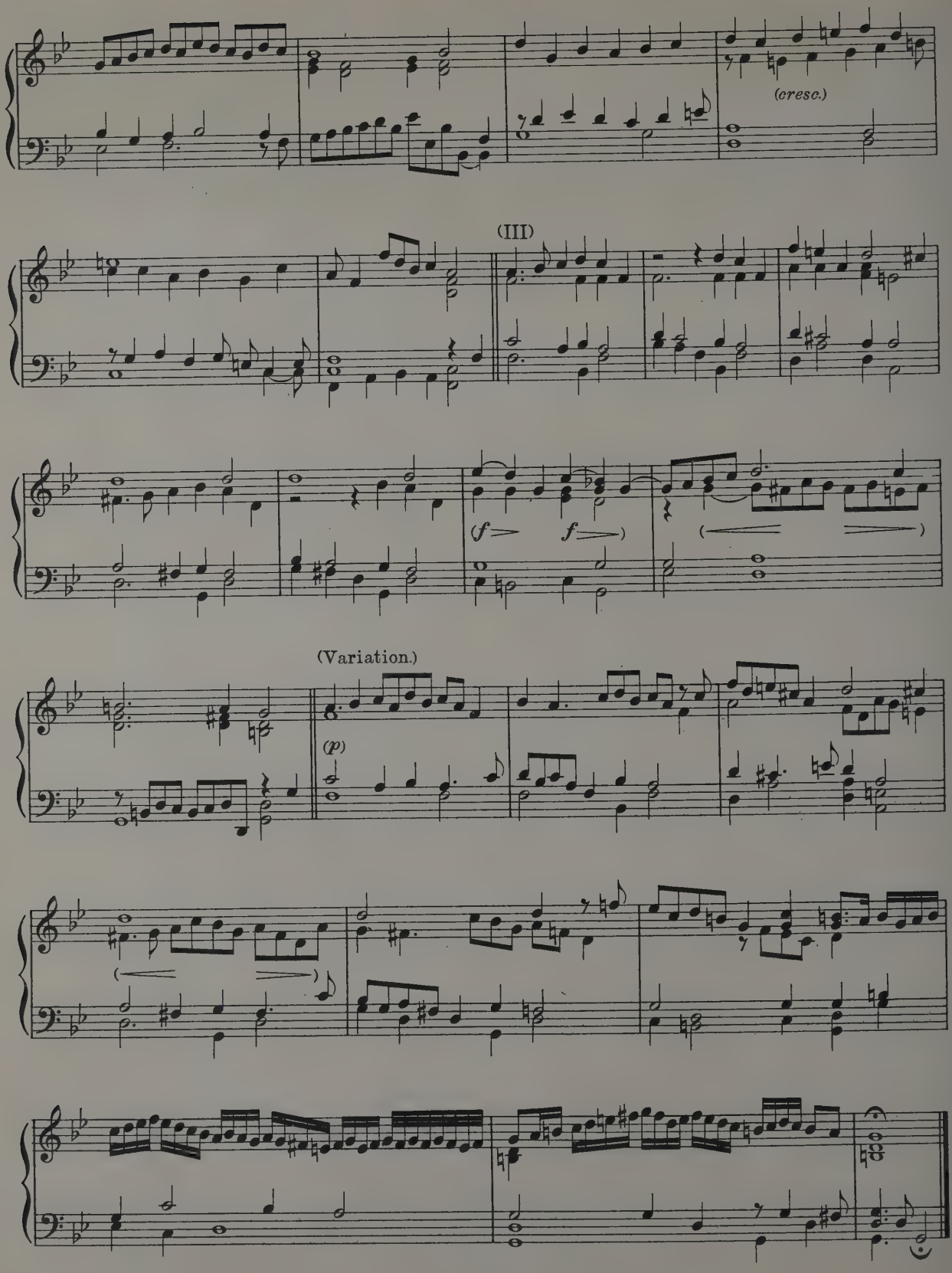
SECTION THREE

INSTRUMENTAL MUSIC OF THE 17TH AND 18TH CENTURIES

William Byrde (1546-1623)

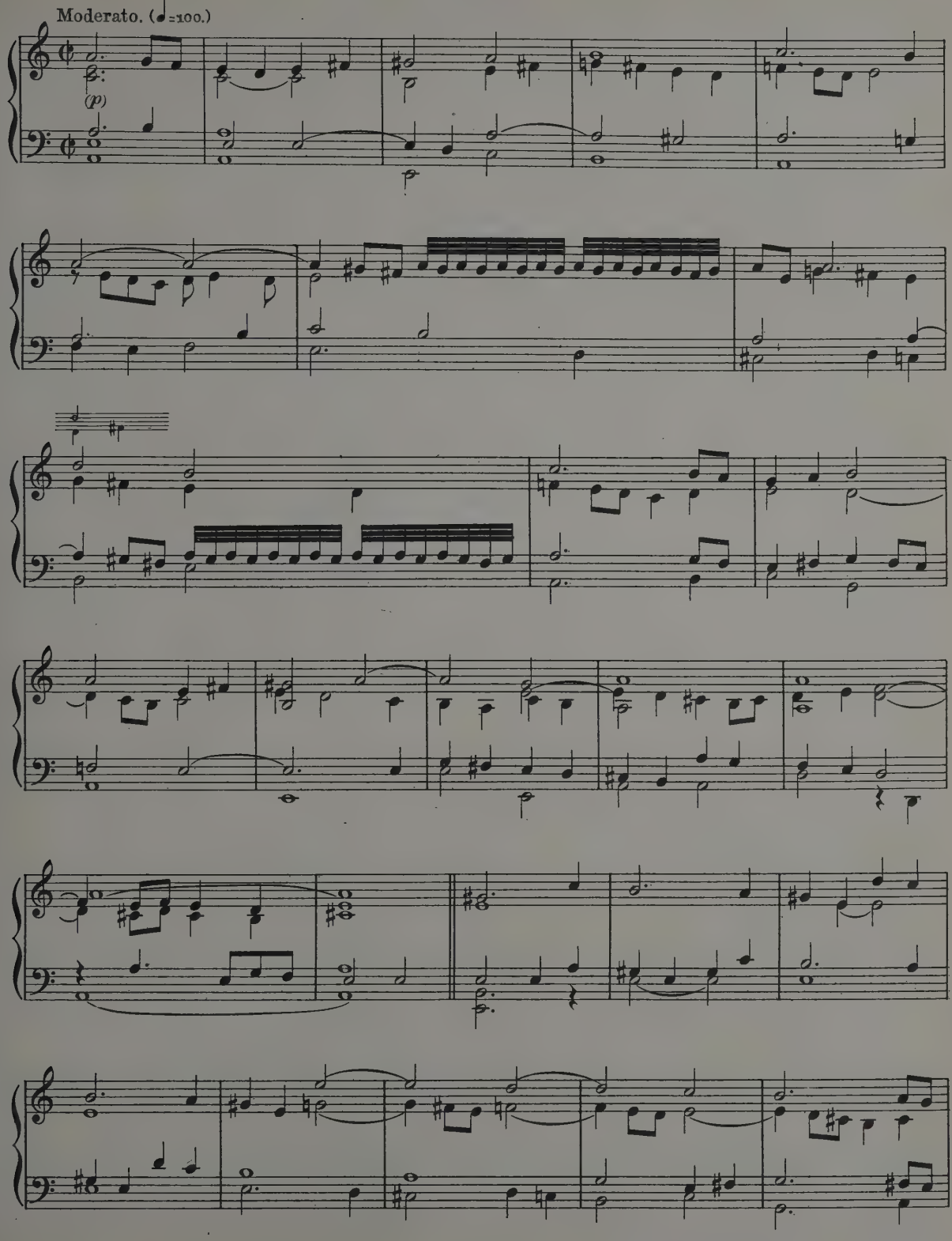
Galiardo.

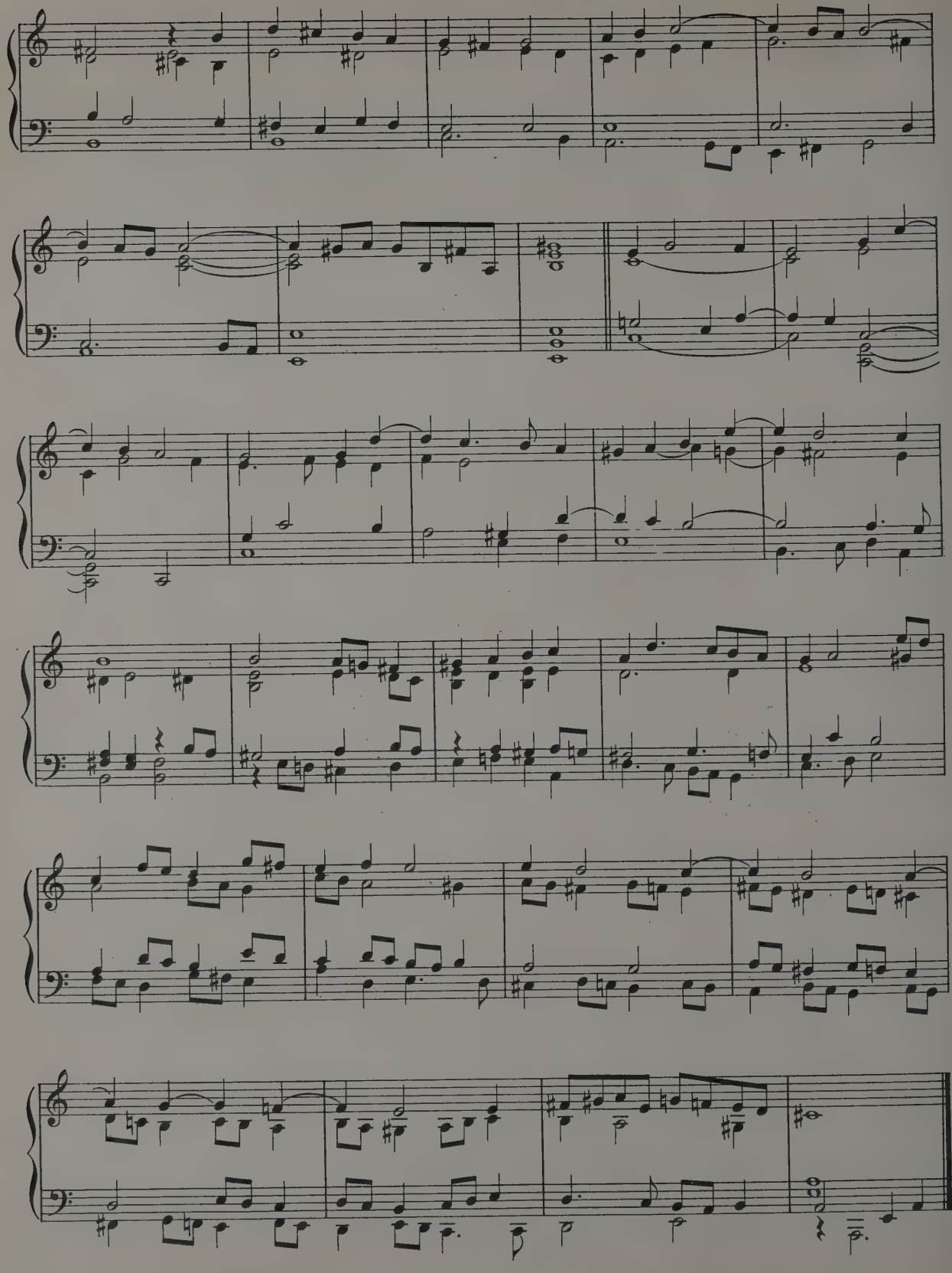



(cresc.)
(III)
(f f)
(Variation.)
(p)

Orlando Gibbons (1583-1620)

The Lord of Salisbury his Pavin.



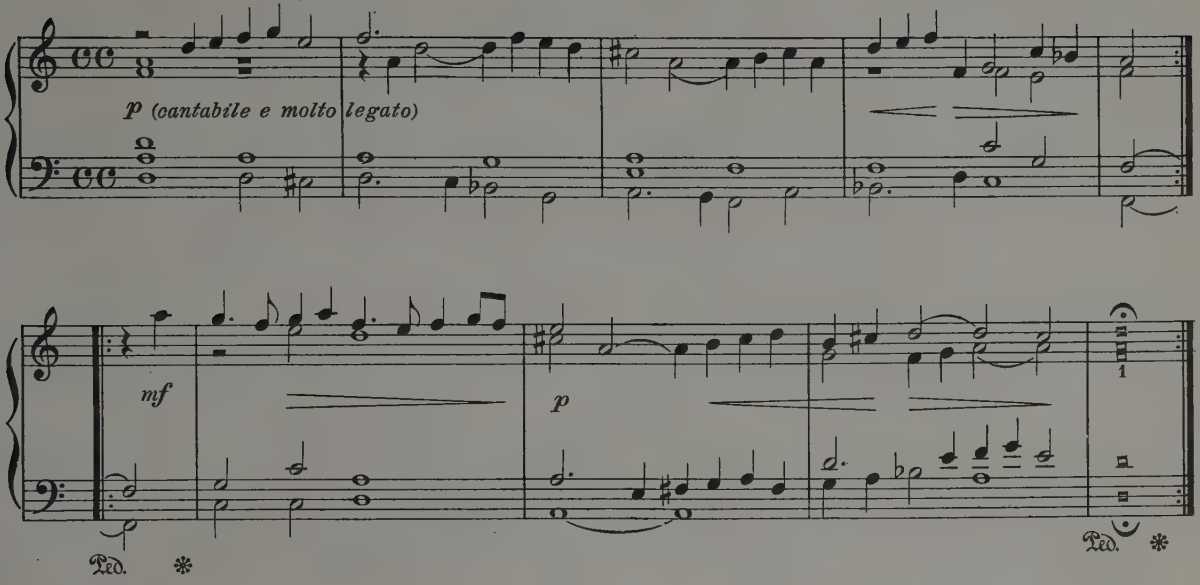


Girolamo Frescobaldi 1587 [1591?]-1640 [1654?]

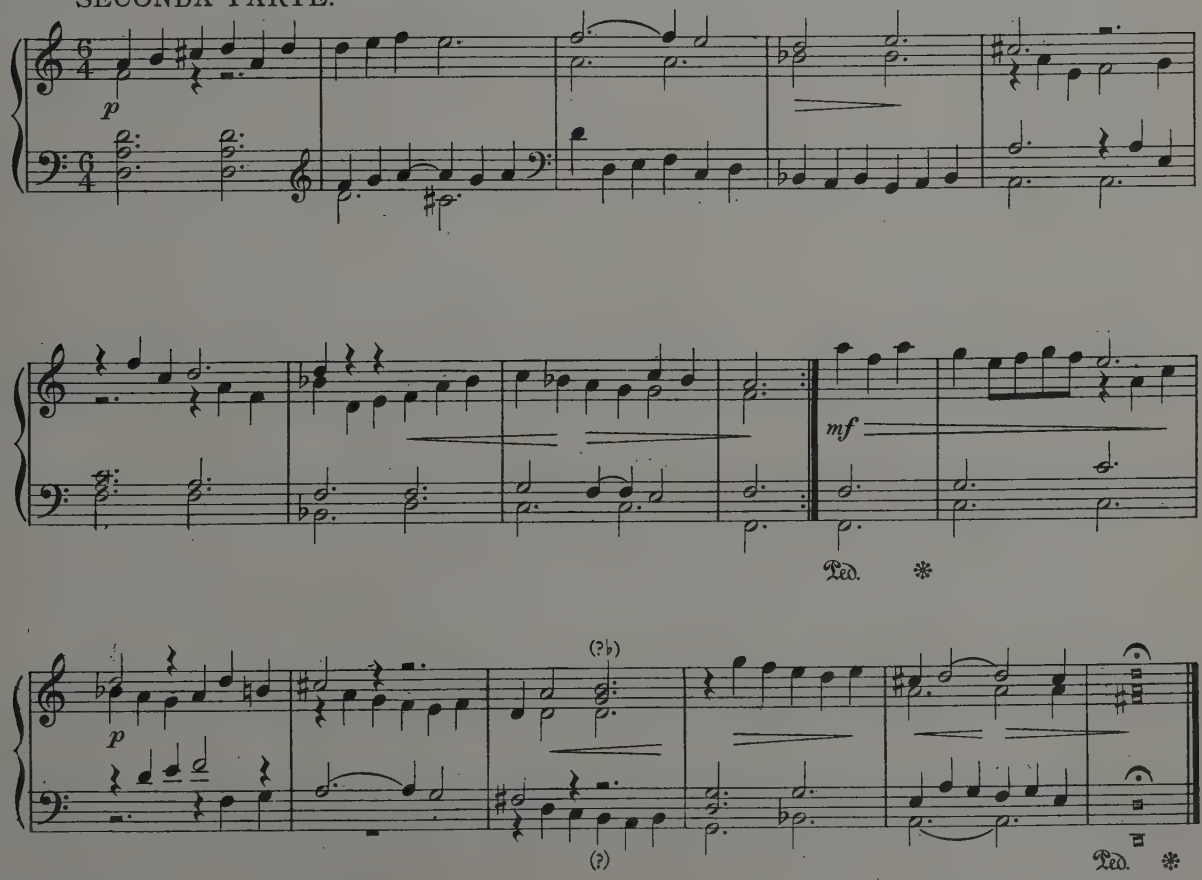
Aria detta la Frescobalda.

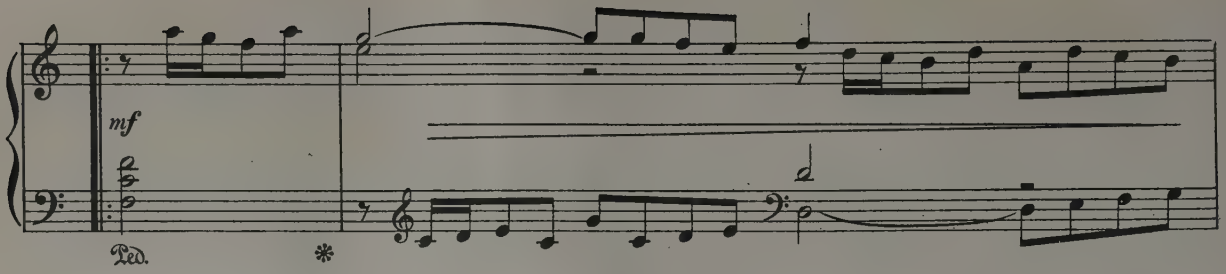
PRIMA PARTE.

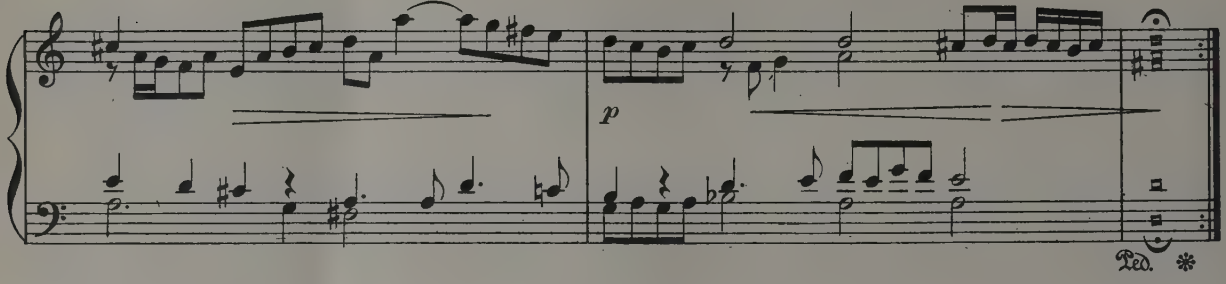
(Andante non troppo.) ♩=76.



SECONDA PARTE.

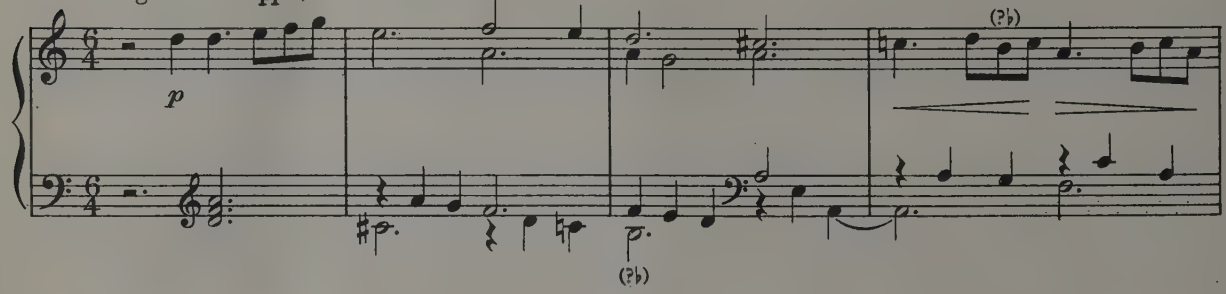


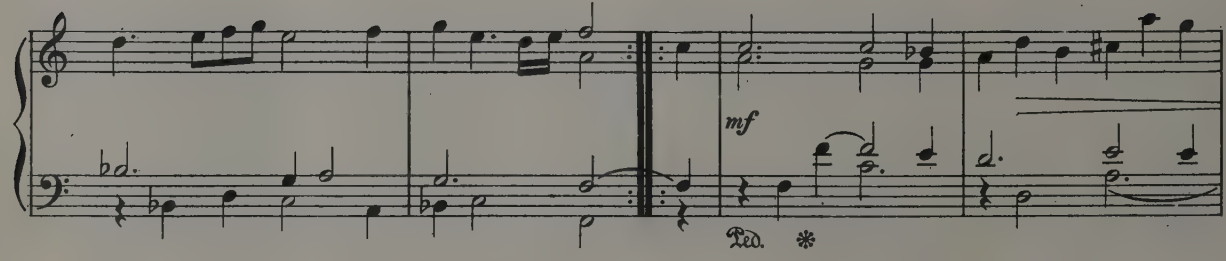


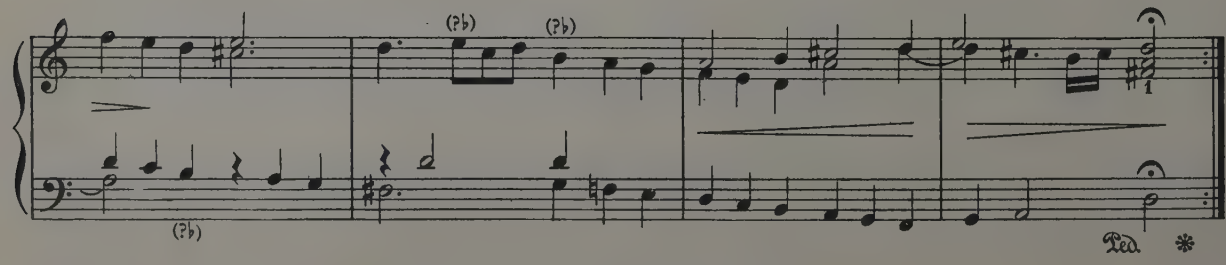


QUINTA PARTE CORRENTE.

(Allegro non troppo.)

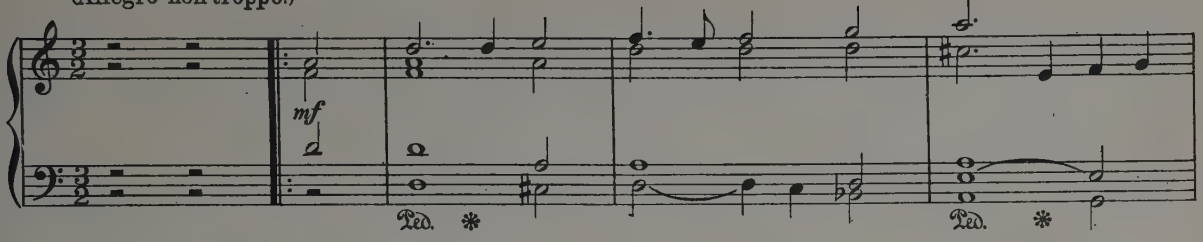


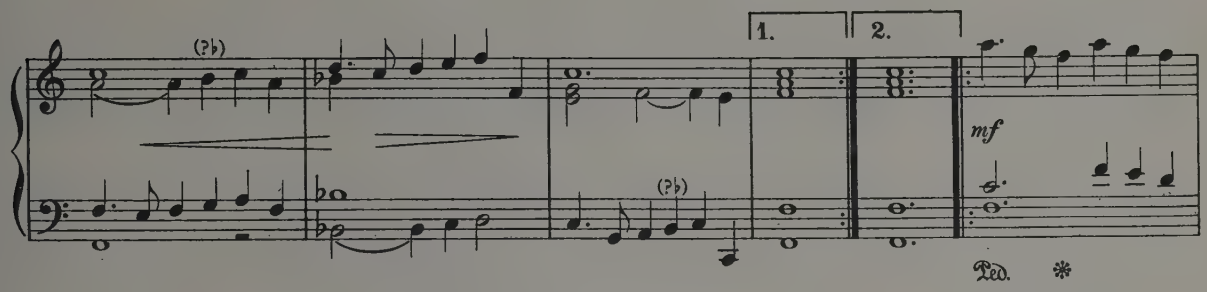


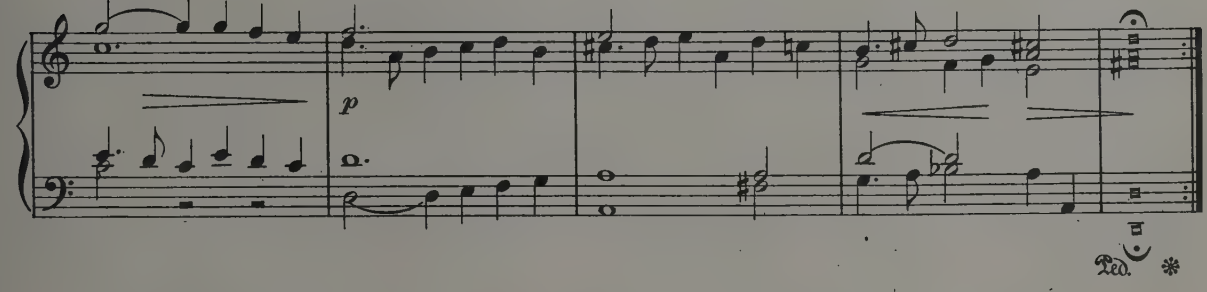


TERZA PARTE GAGLIARDA.

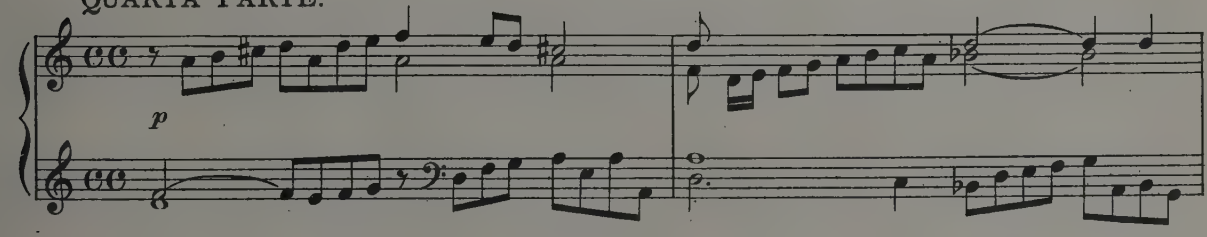
(Allegro non troppo.)

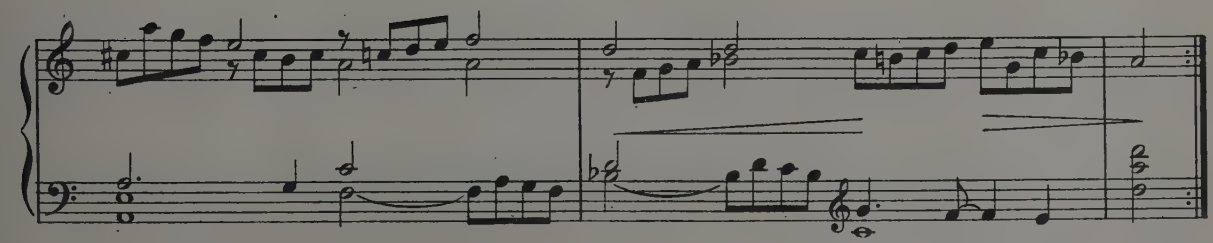






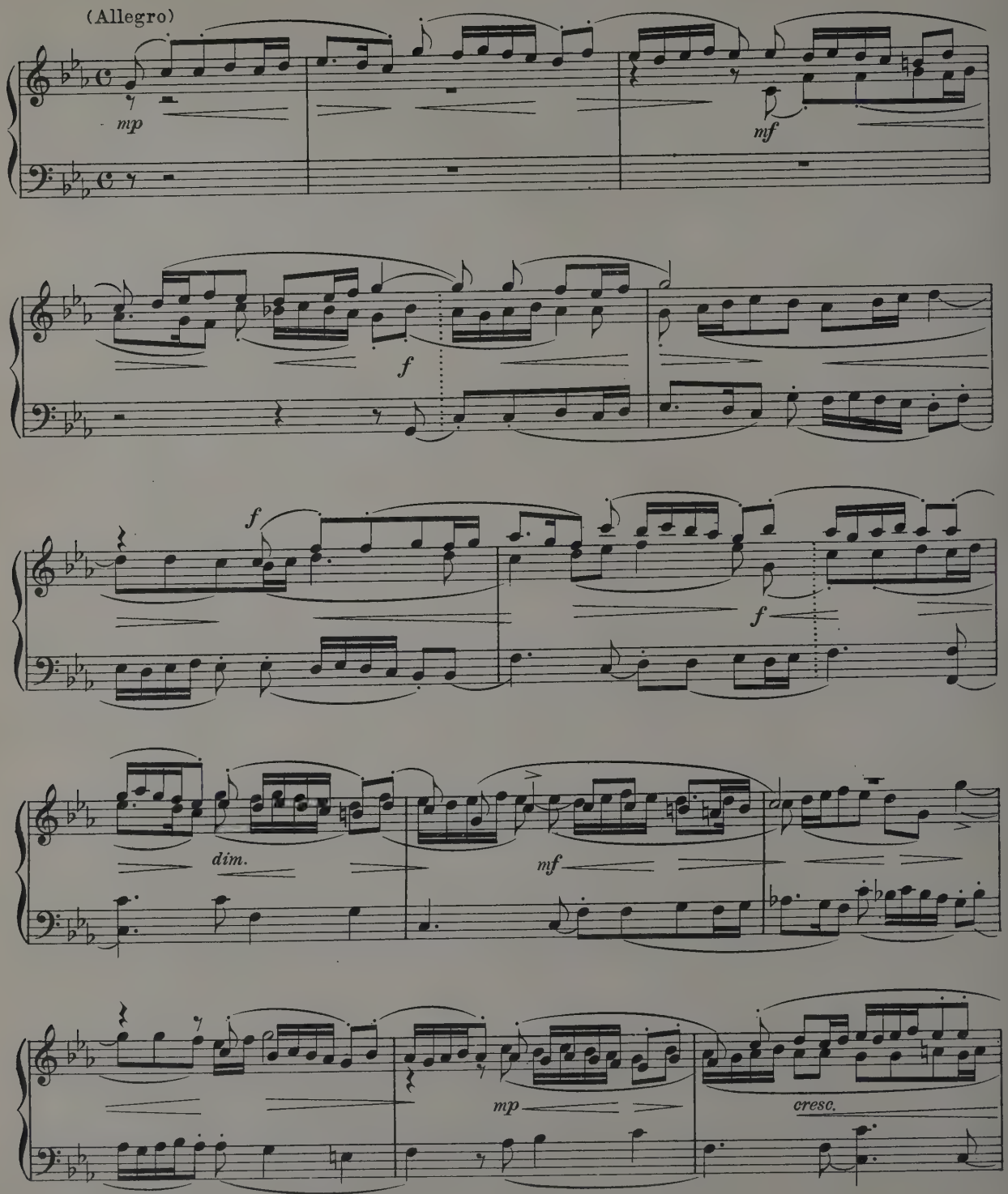
QUARTA PARTE.

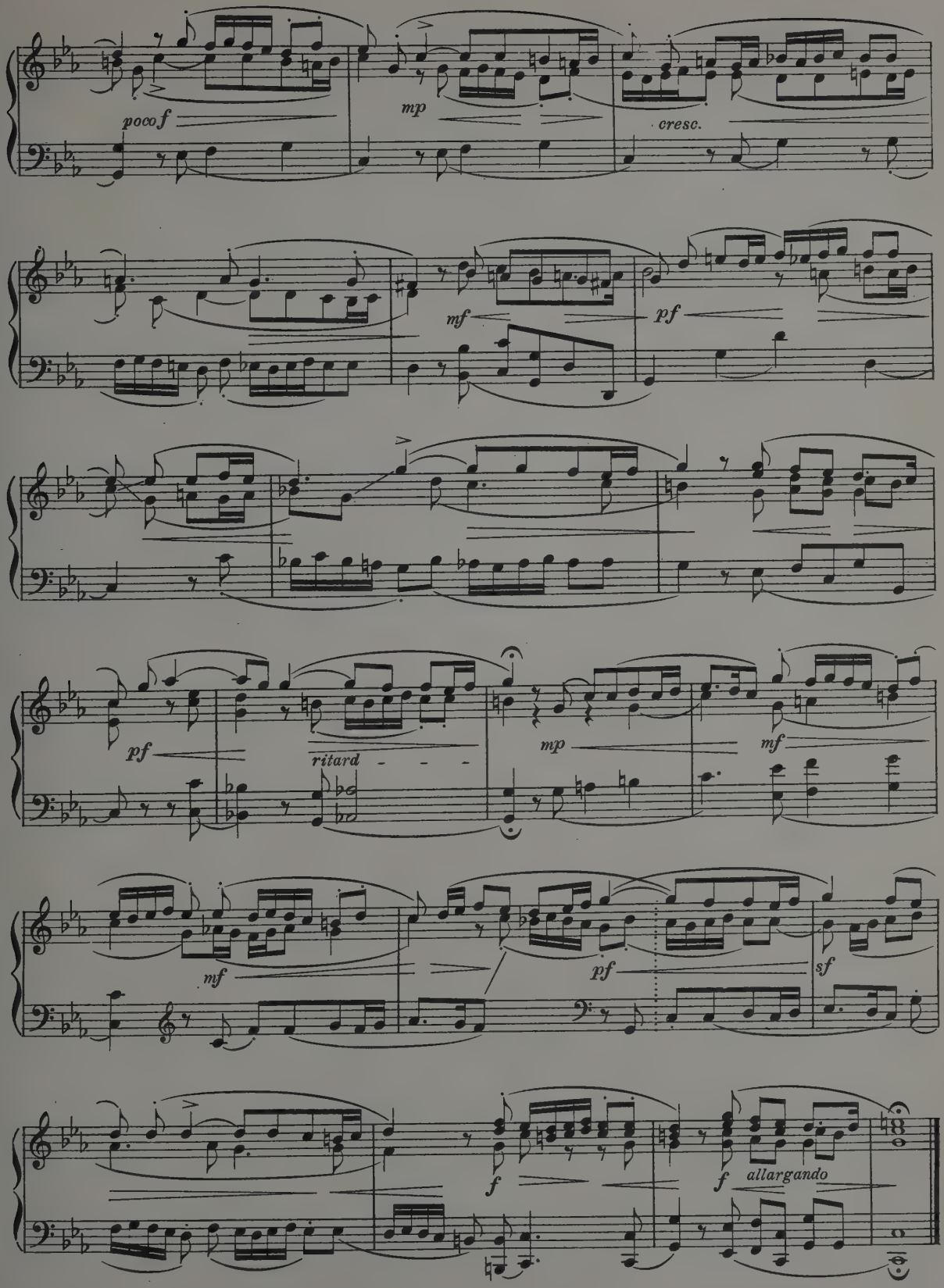




Giovanni Legrenzi (1625-90)

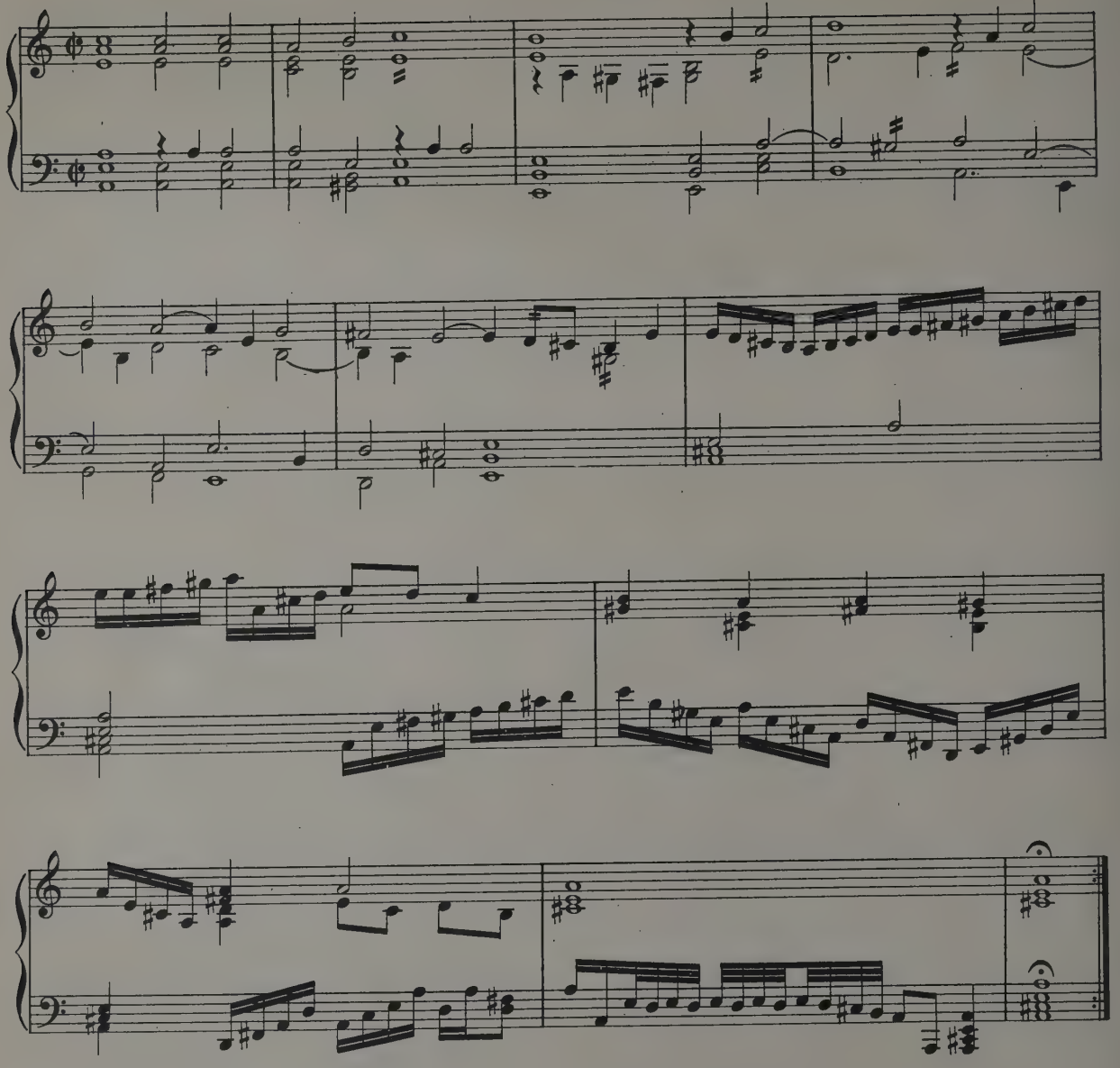
Trio-Sonata, La Torriana (1655)




poco f
mp
cresc.
mf
pf
pf
ritard
mp
mf
mf
pf
sf
f
f
allargando

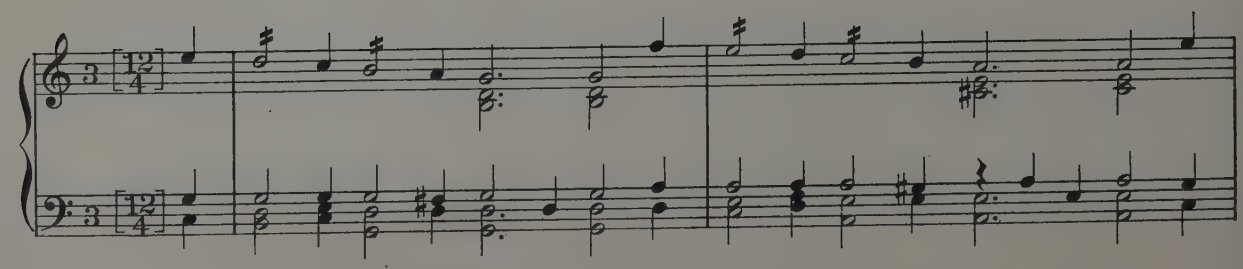
John Bull (ca.1562–1628.)

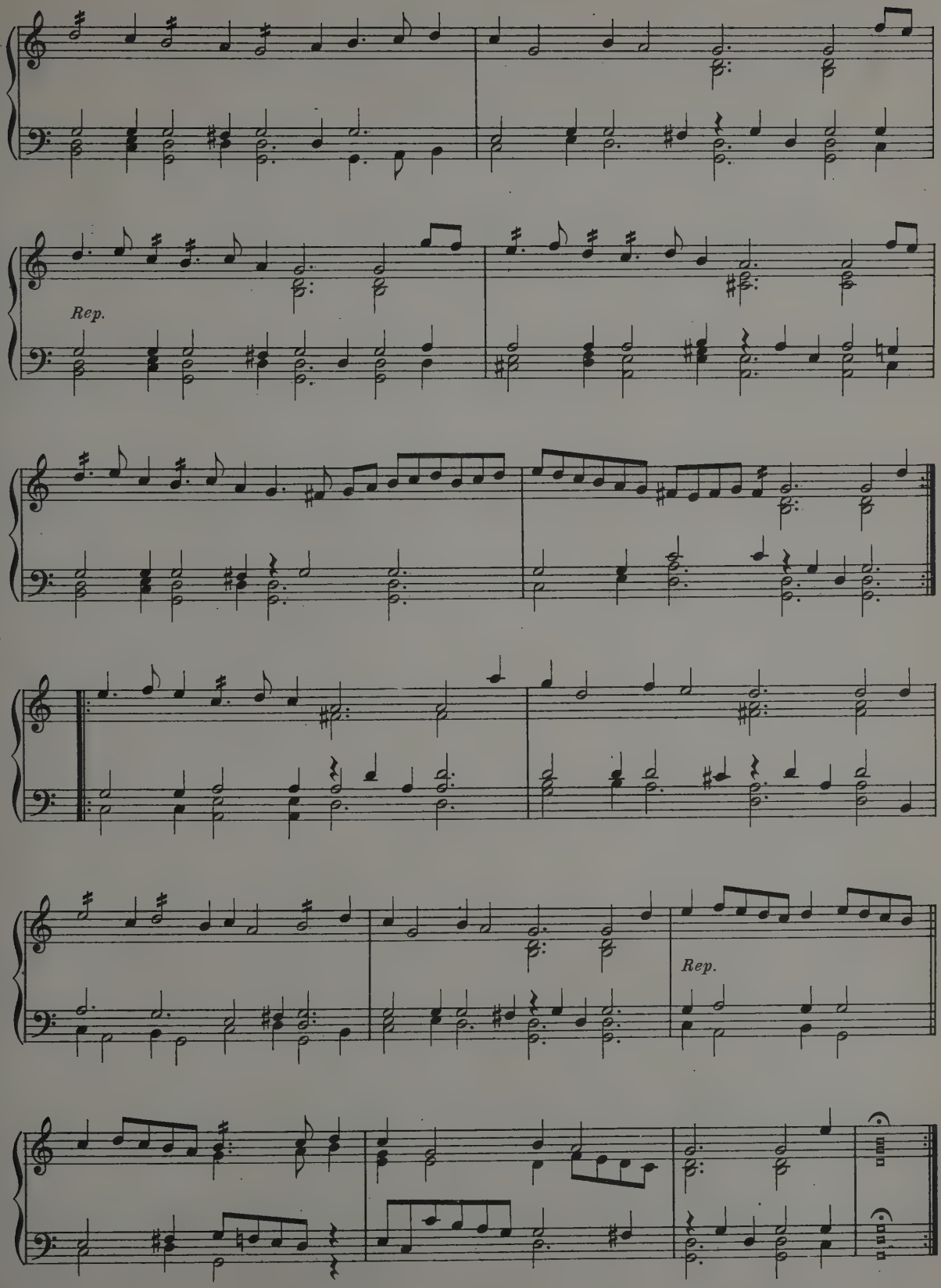
Praeludium.



John Bull

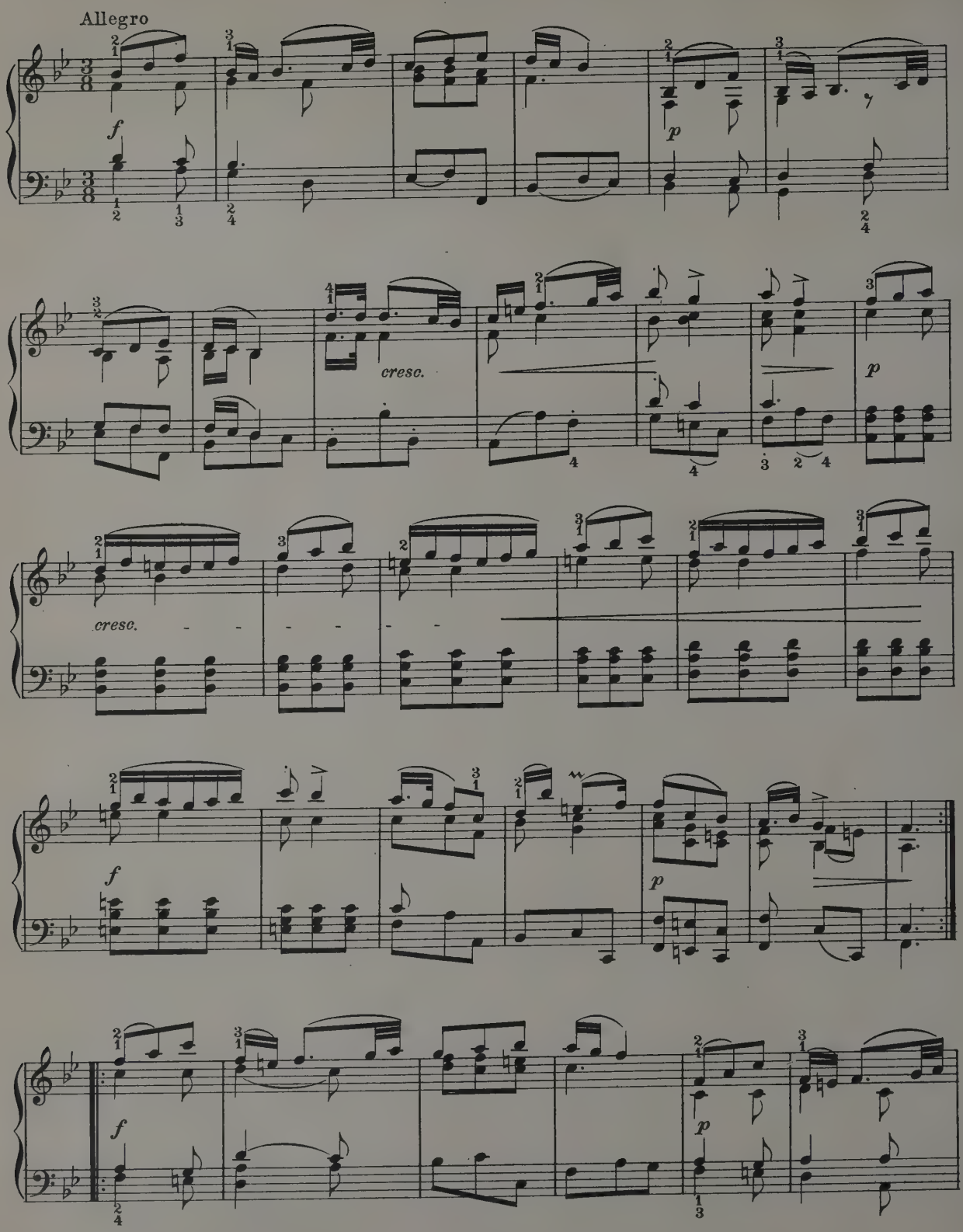
Gigge

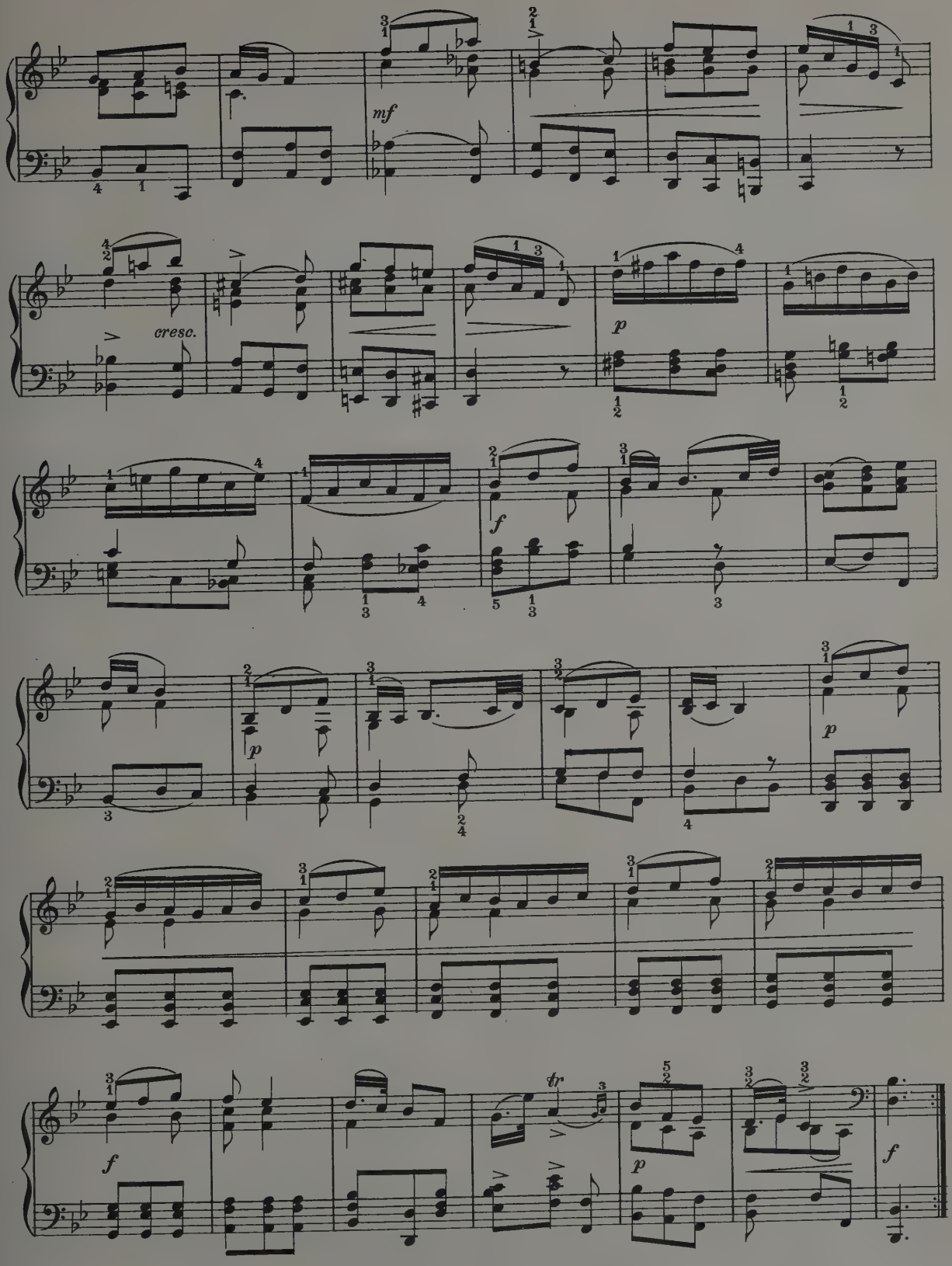



Rep.
Rep.

Arcangelo Corelli (1653-1713)

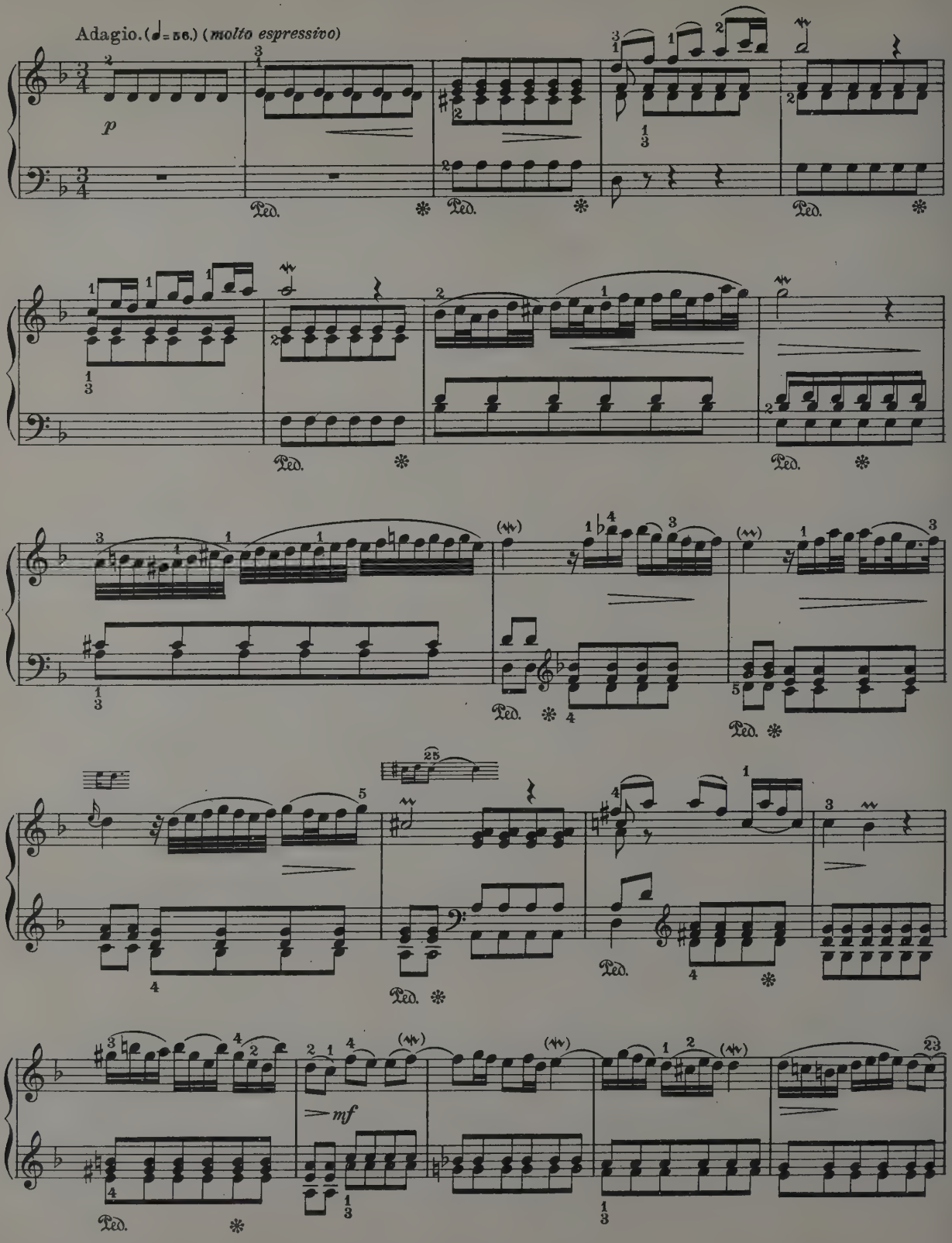
Allegro.

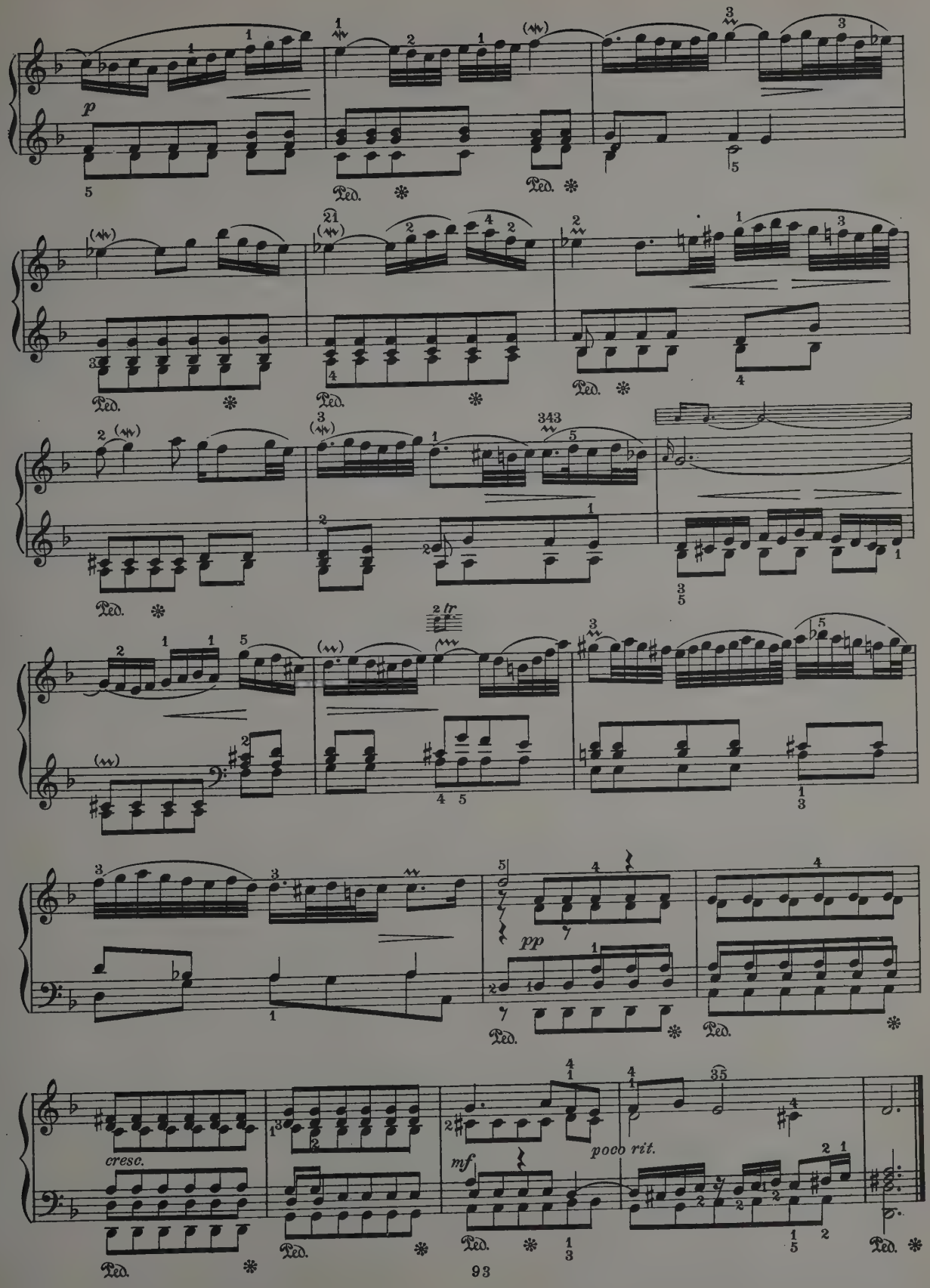



mf
cresc.
p
f
p
p
f
tr
p
f

Antonio Vivaldi (d. 1743)

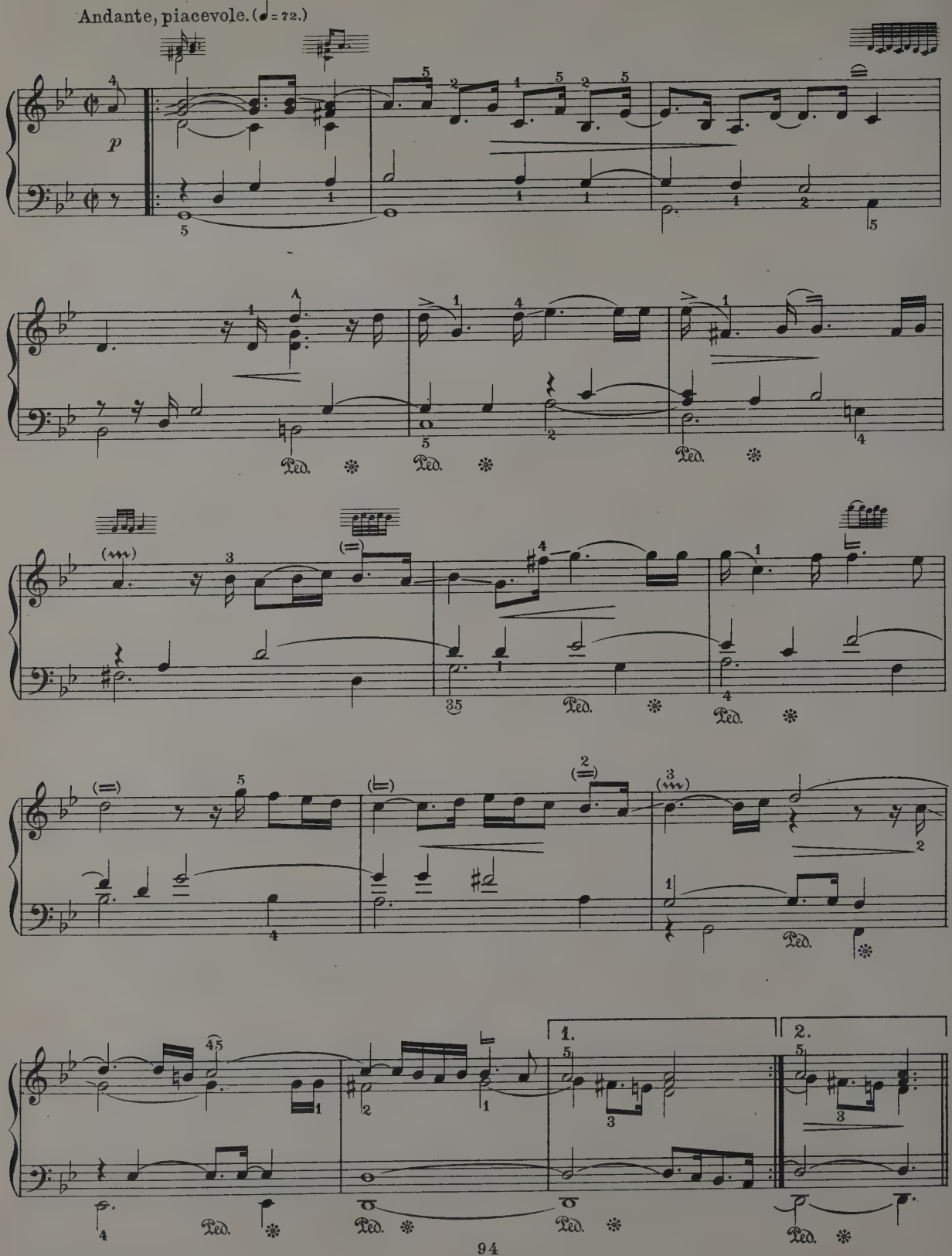
Adagio transcribed by J. S. Bach

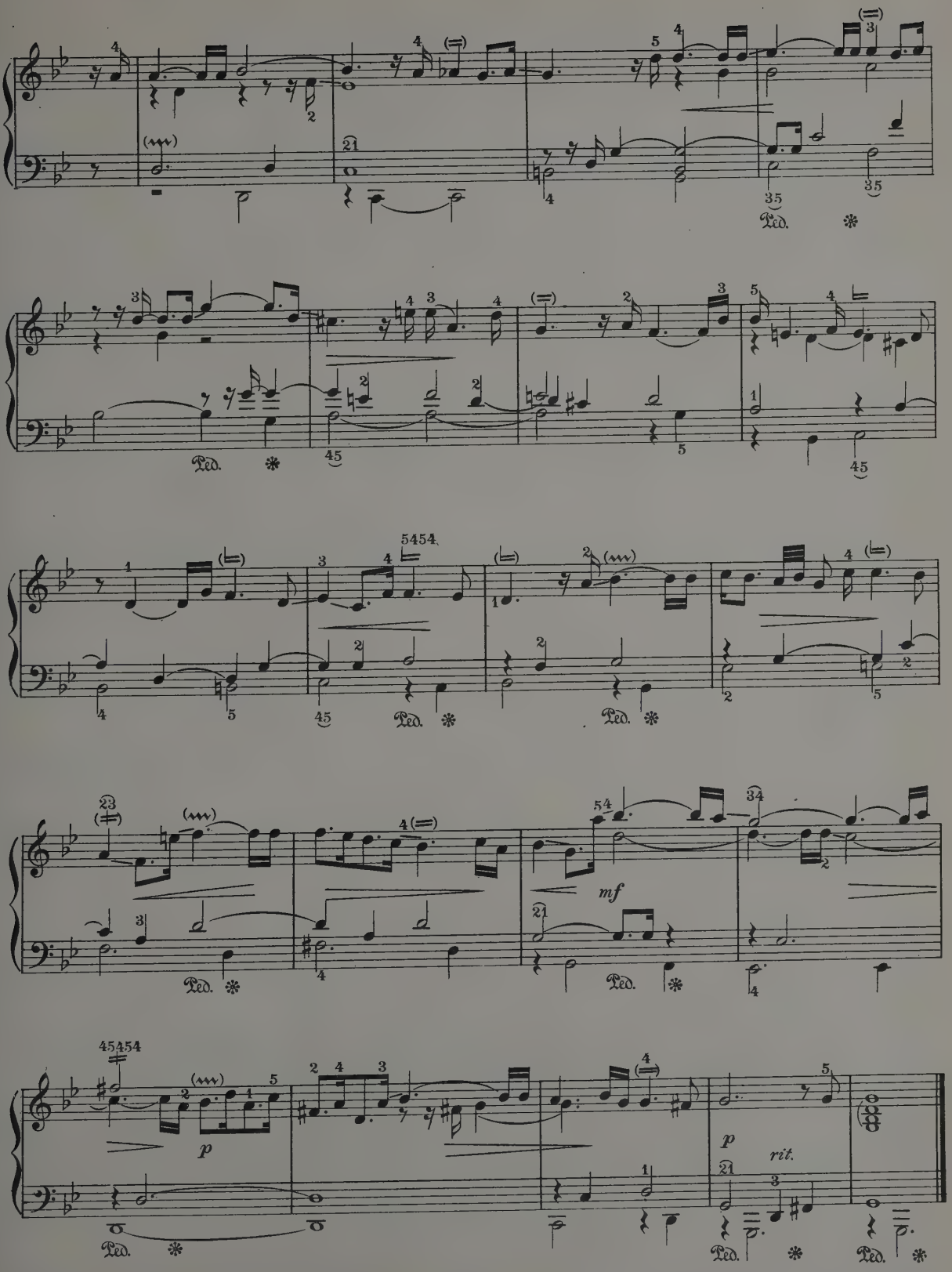



p
Ped.
2 tr
pp
cresc.
mf
poco rit.

Henry Purcell (1658-1708.)

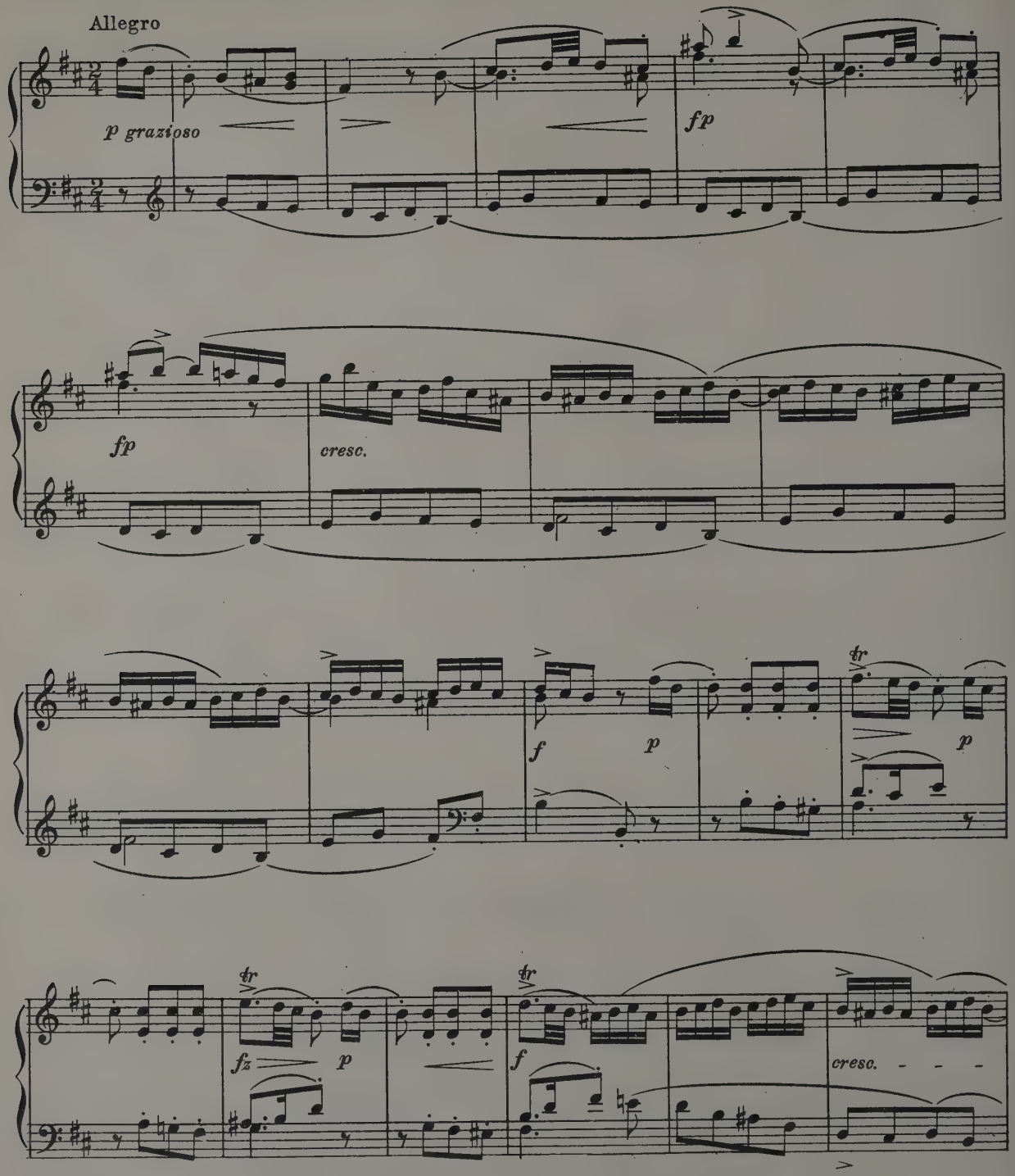
Almand.

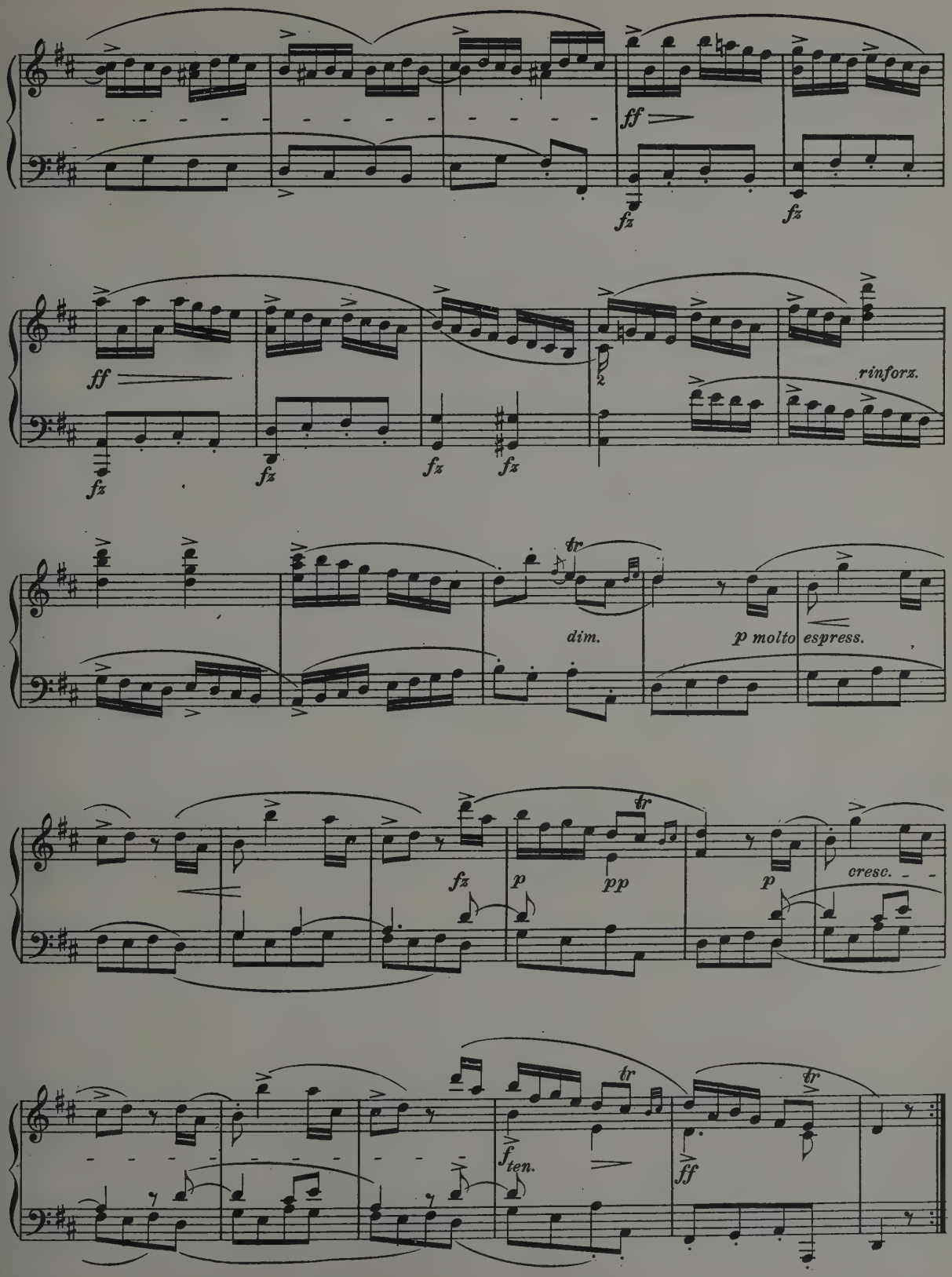


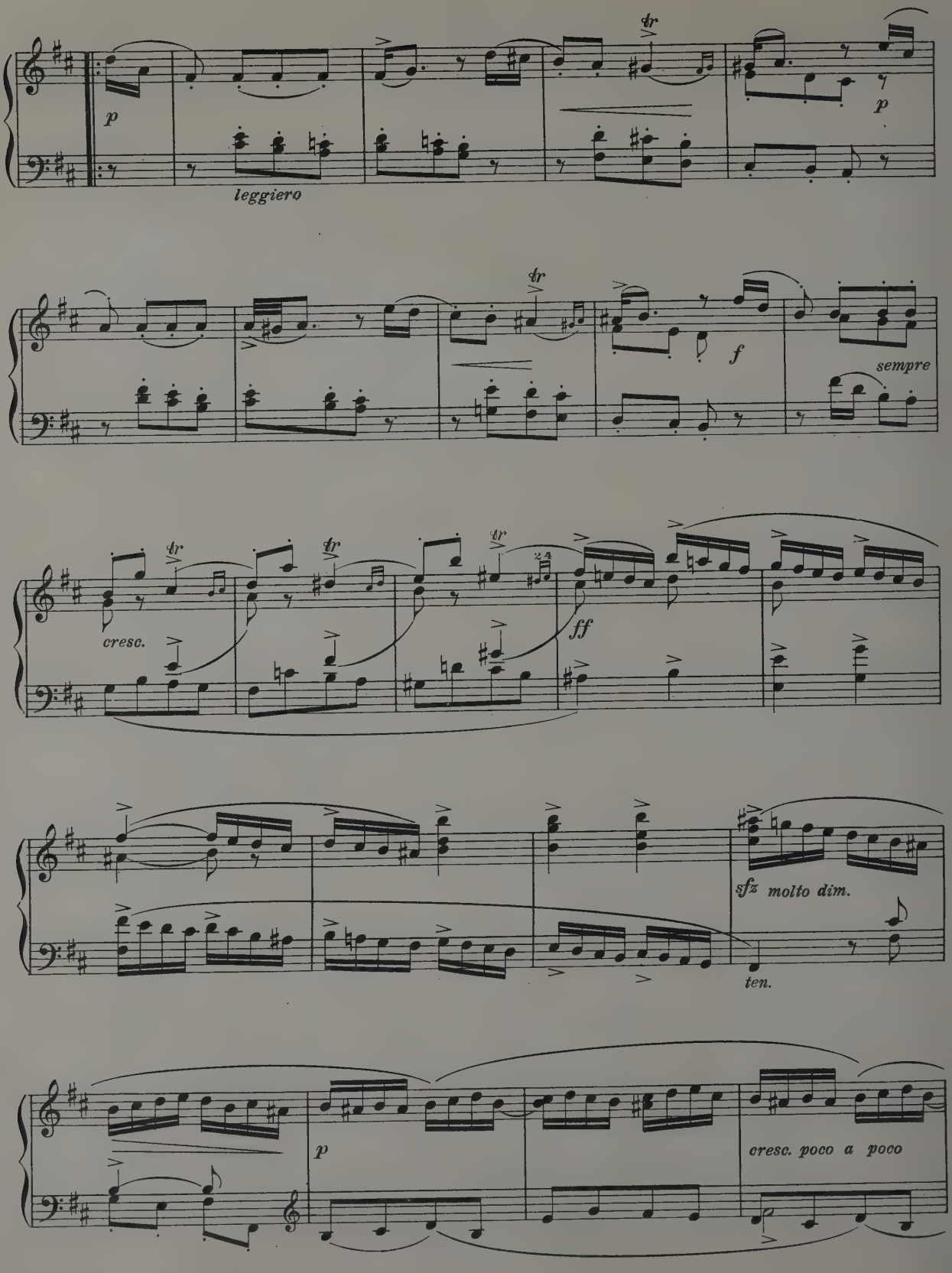

Ped.
5454
mf
45454
p
rit.

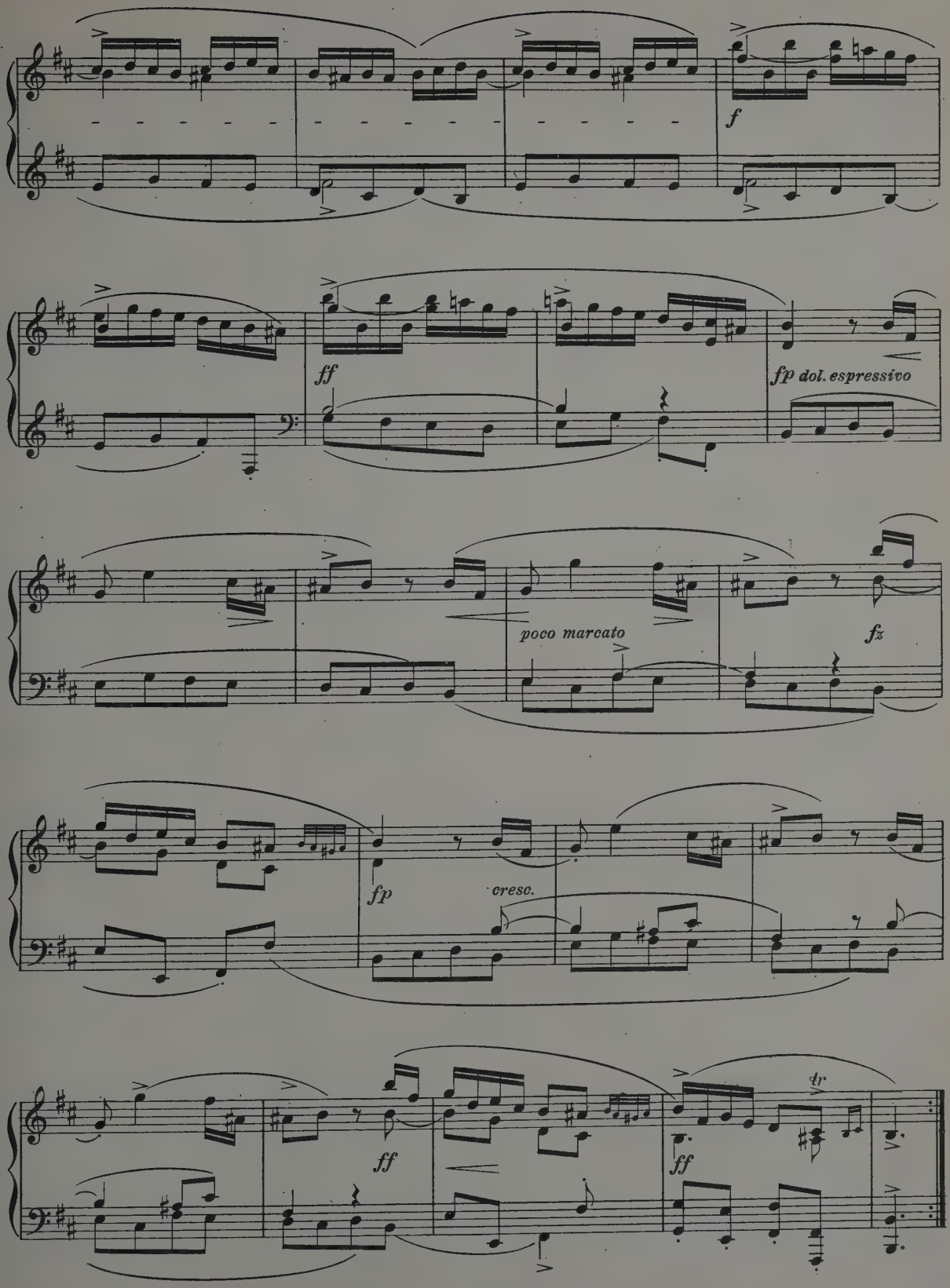
Domenico Scarlatti (1685-1757)

Bourrée



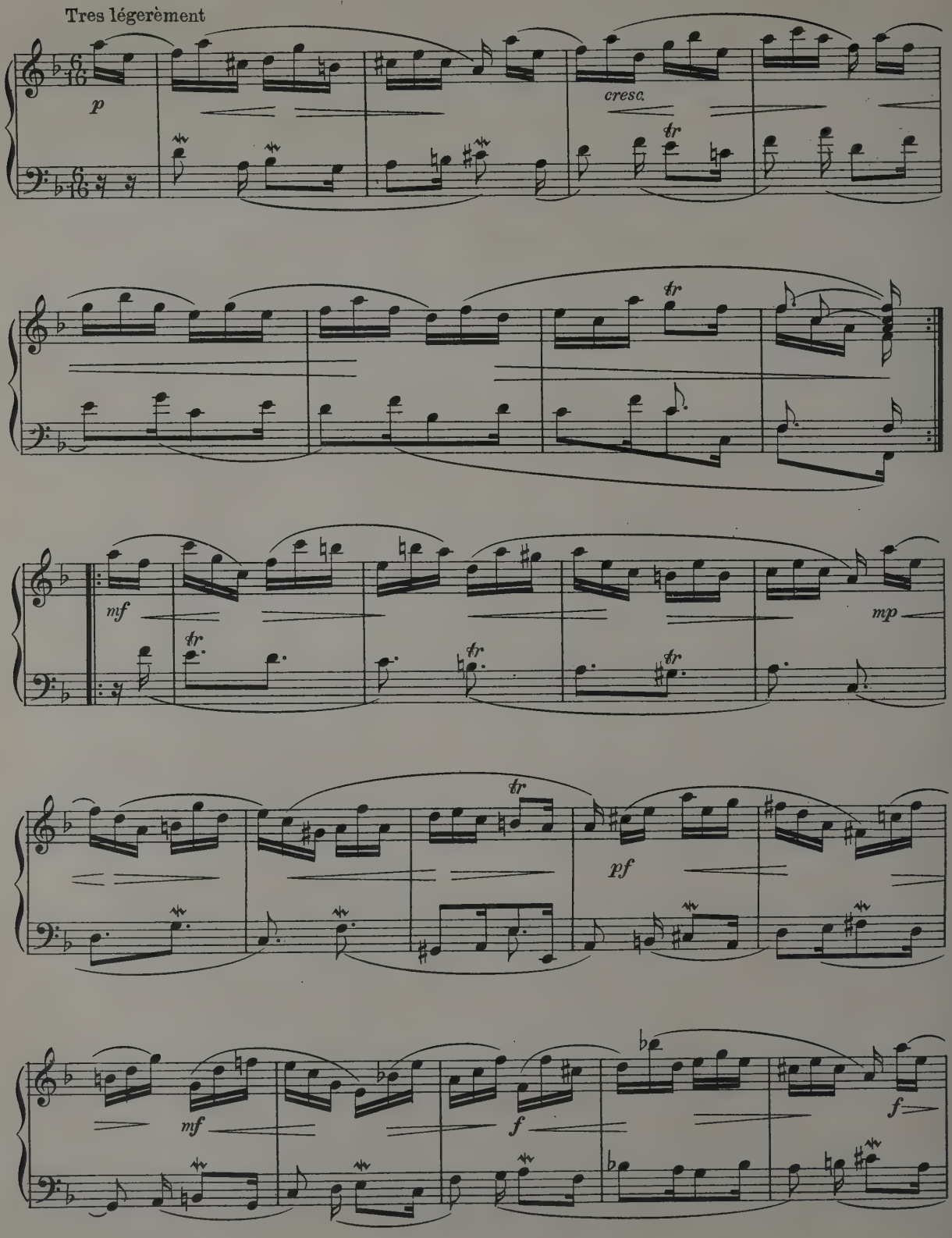

ff
fz
fz
ff
rinforz.
fz
fz
fz
fz
tr
dim.
p molto espress.
fz
p
pp
tr
p
cresc.
ften.
tr
ff
tr

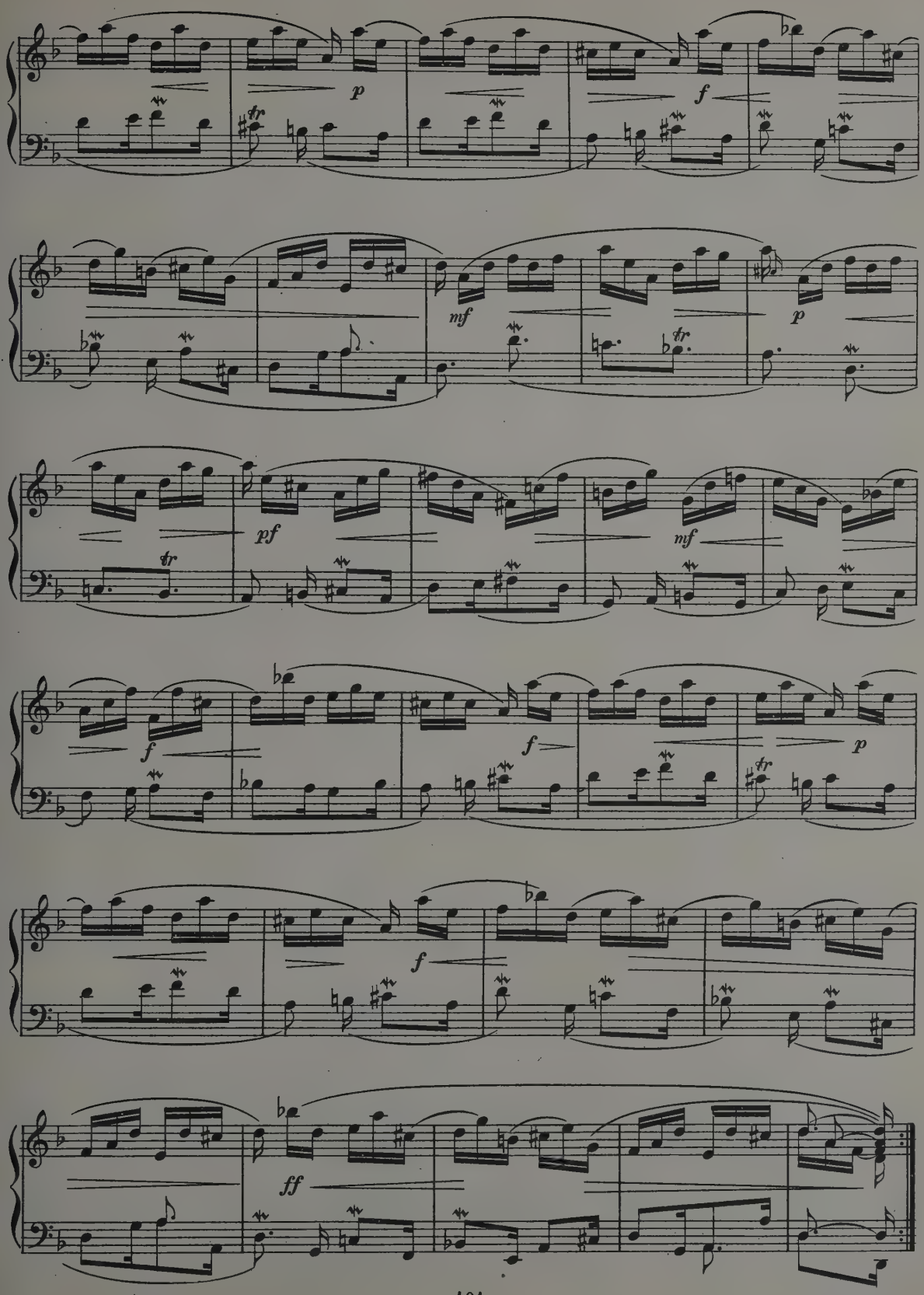

p
leggiero
tr
p
tr
f
sempre
cresc.
tr
tr
tr
24
ff
sfz molto dim.
ten.
p
cresc. poco a poco


f
ff
fp dol. espressivo
poco marcato
fz
fp
cresc.
ff
ff
tr

François Couperin (1668–1733)

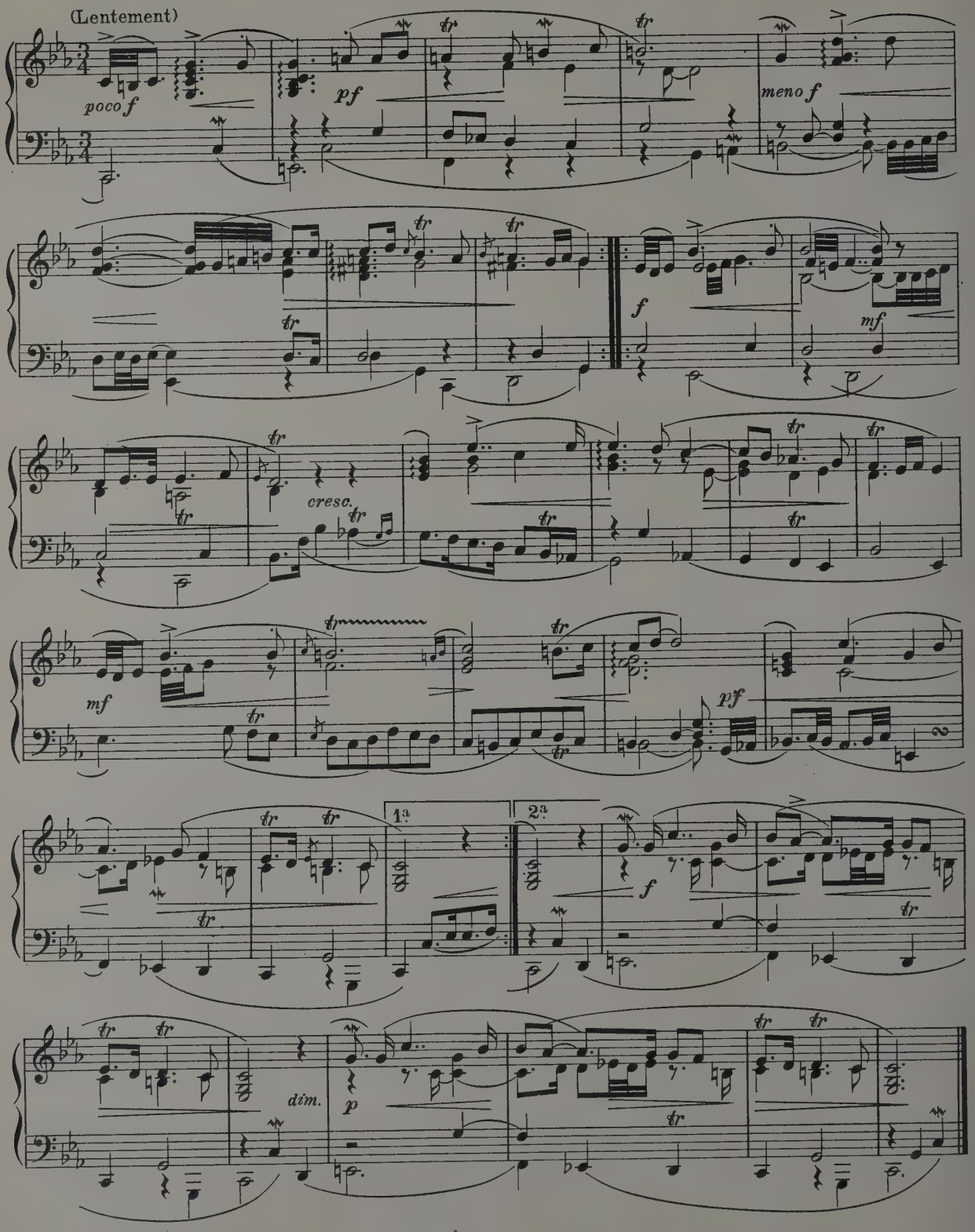
"Les Papillons," Gigue from Suite No. 2 (1713)




p
f
mf
p
pf
mf
f
f
p
f
ff

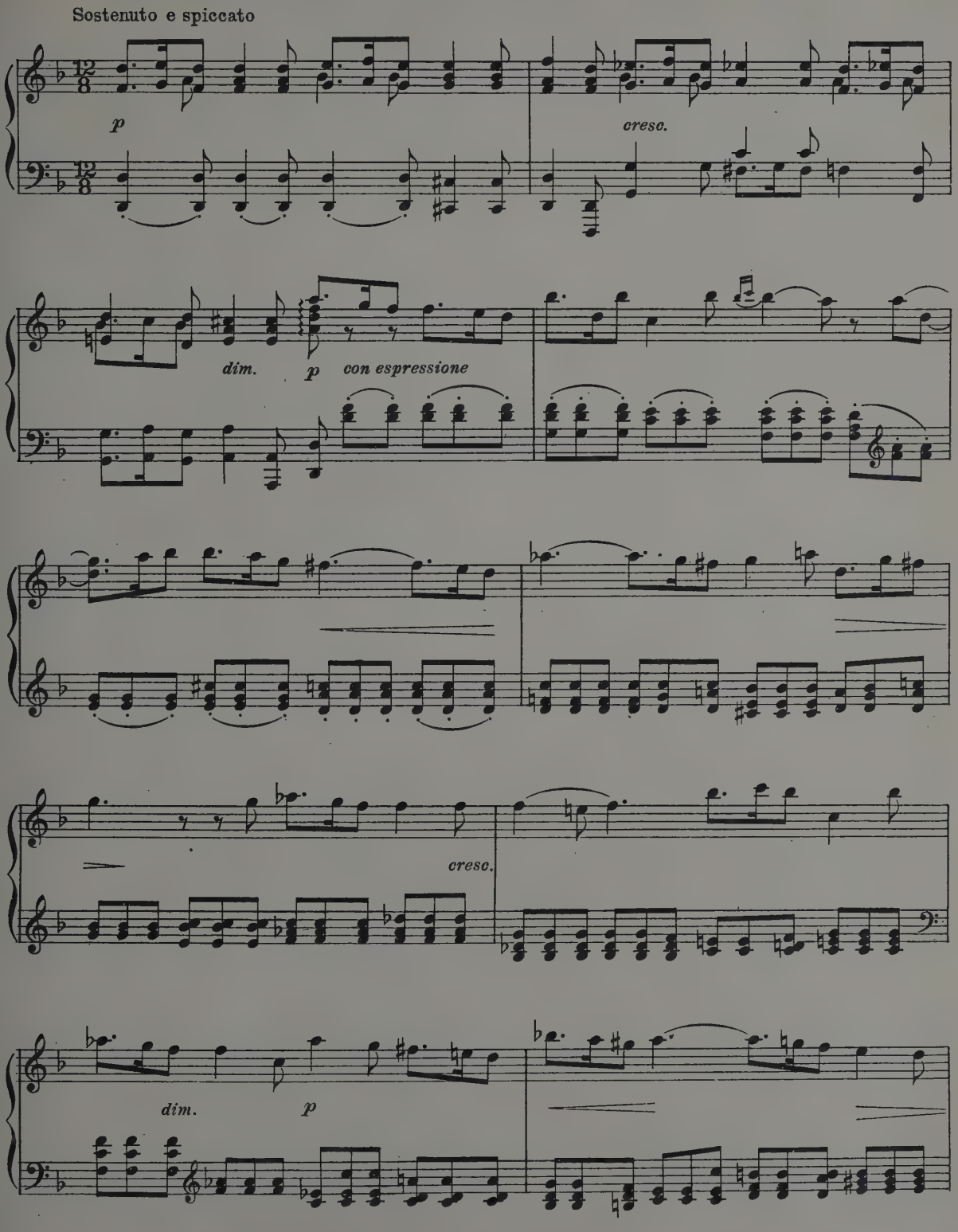
François Couperin (1668–1733)

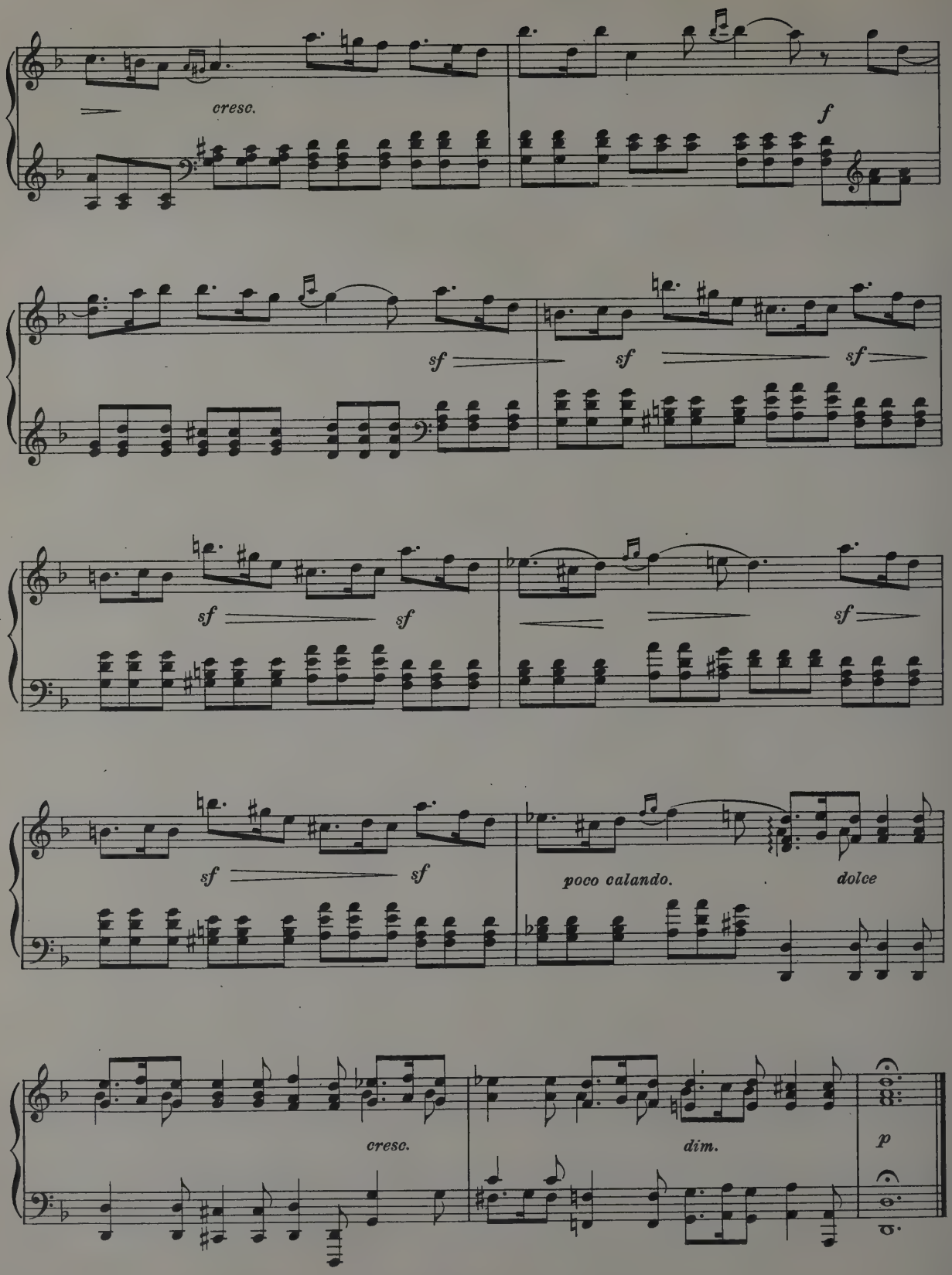
"La Lugubre," Sarabande from the Suite No 3 (1713)



Wilhelm Friedemann Bach (1710-1784)

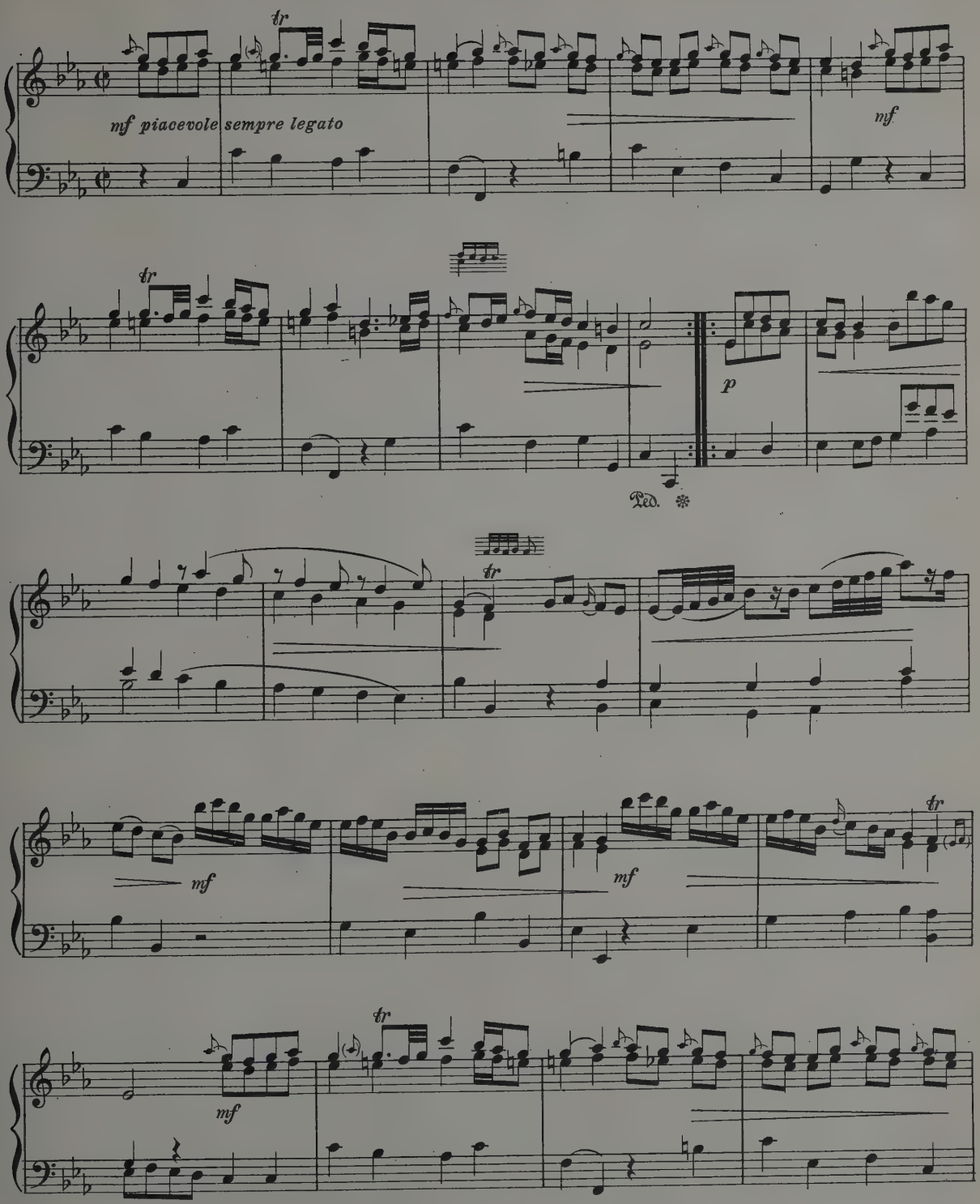
Largo From the Organ Concerto in D minor.

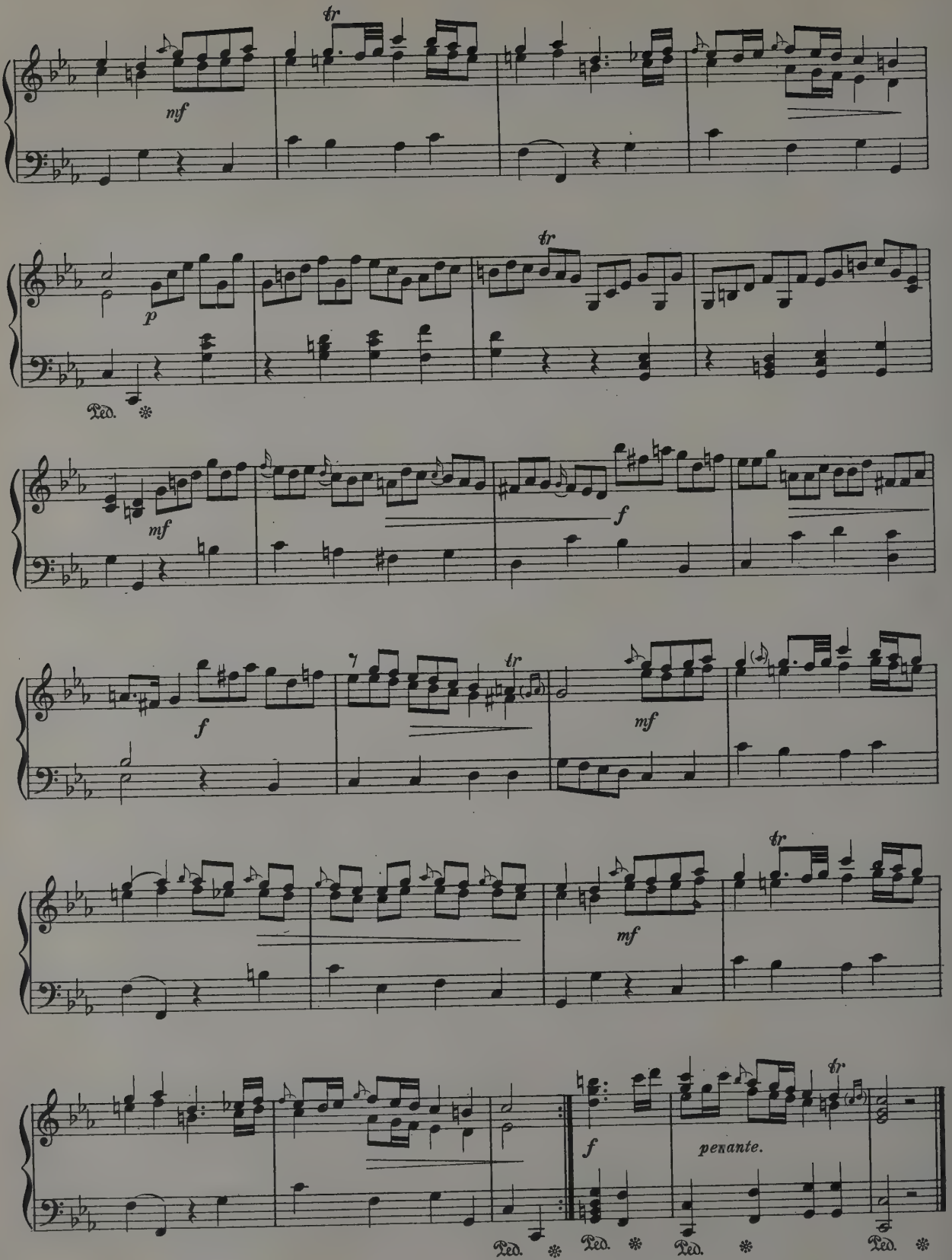



cresc.
f
sf
sf
sf
sf
sf
sf
sf
poco calando.
dolce
cresc.
dim.
p

Joh. Christian Bach (1735-1782)

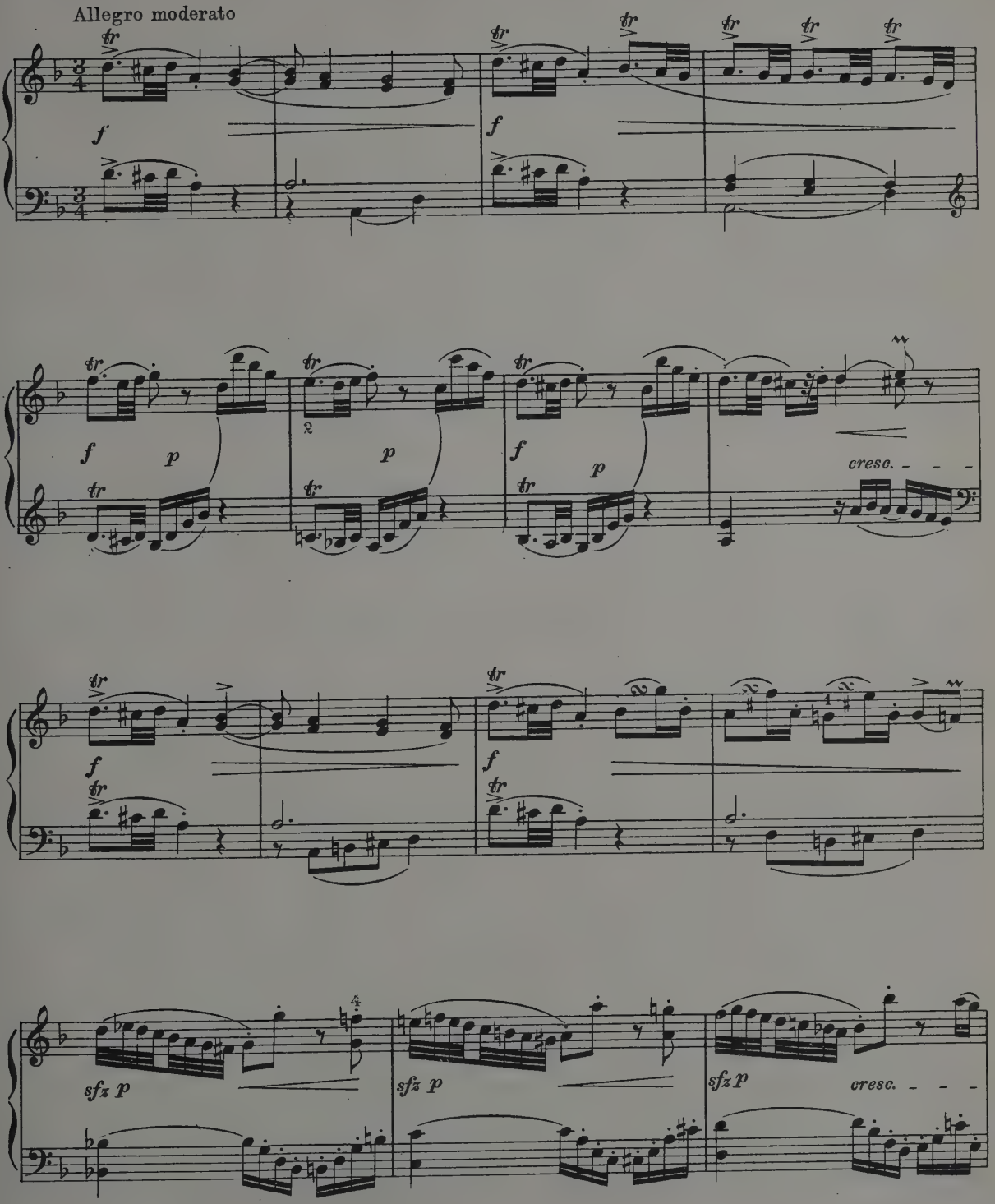
Allegretto

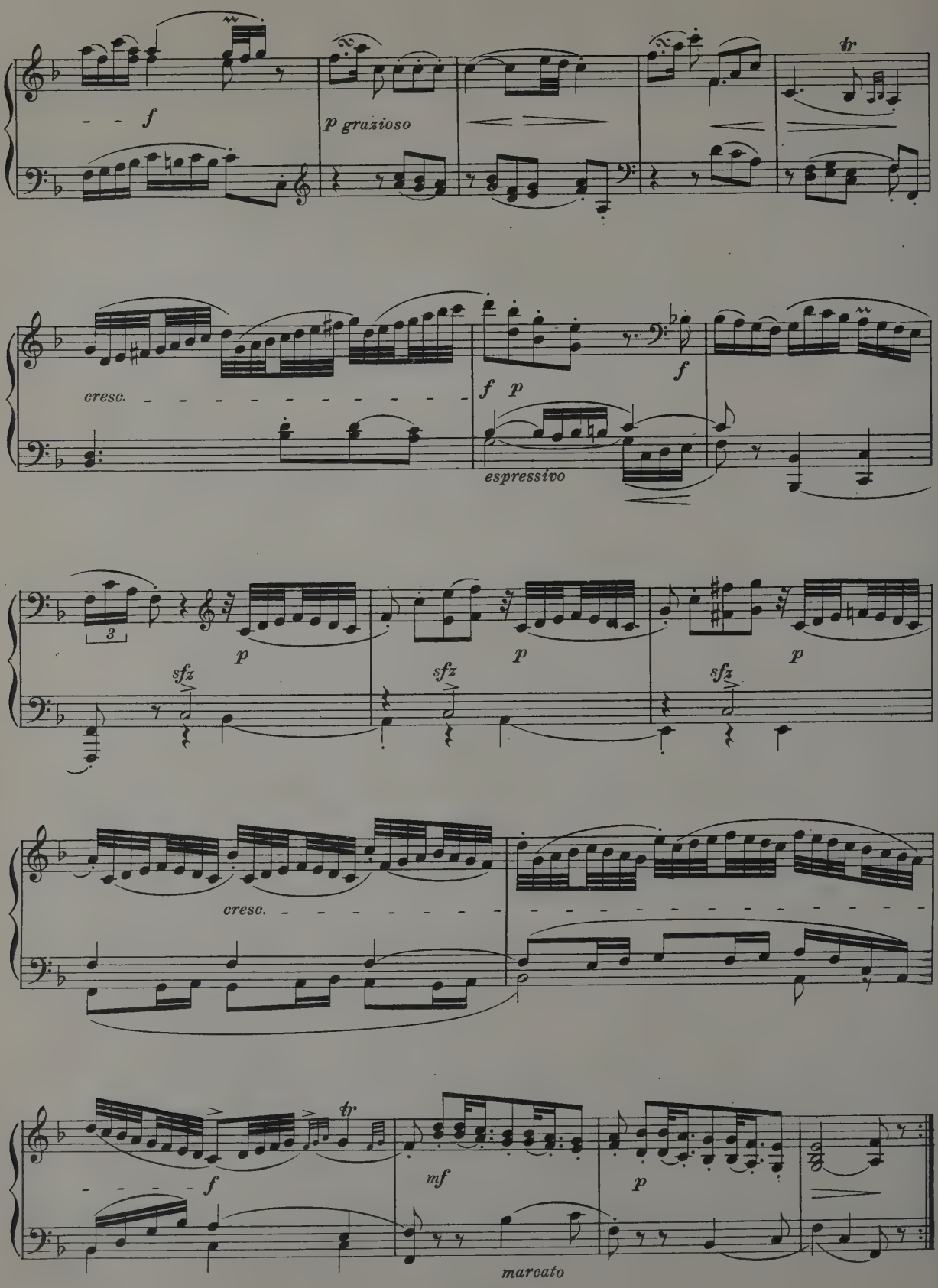


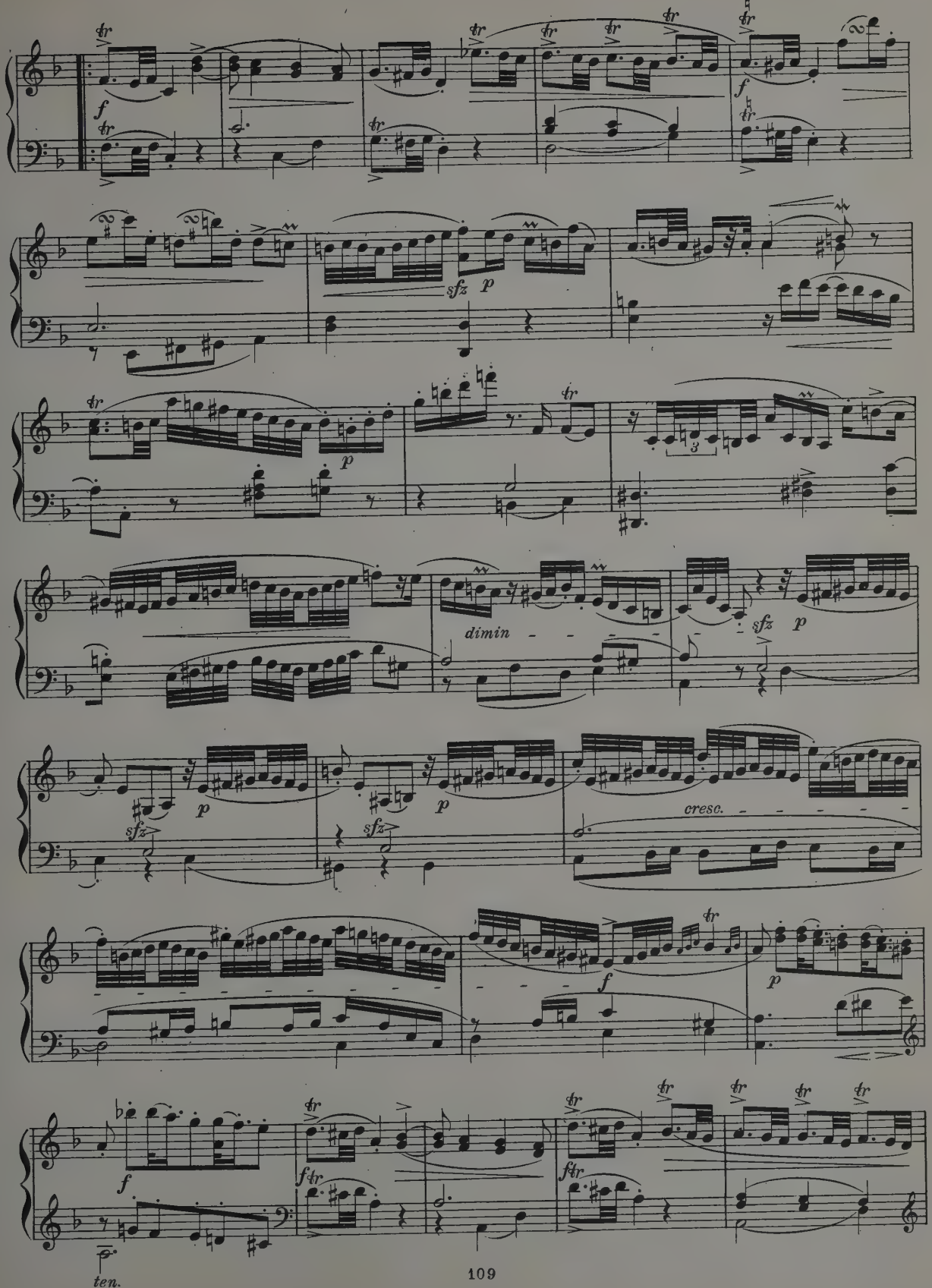

tr
mf
p
Ped.
tr
mf
f
f
tr
mf
mf
tr
f
penante.
tr
Ped.
Ped.
Ped.
Ped.

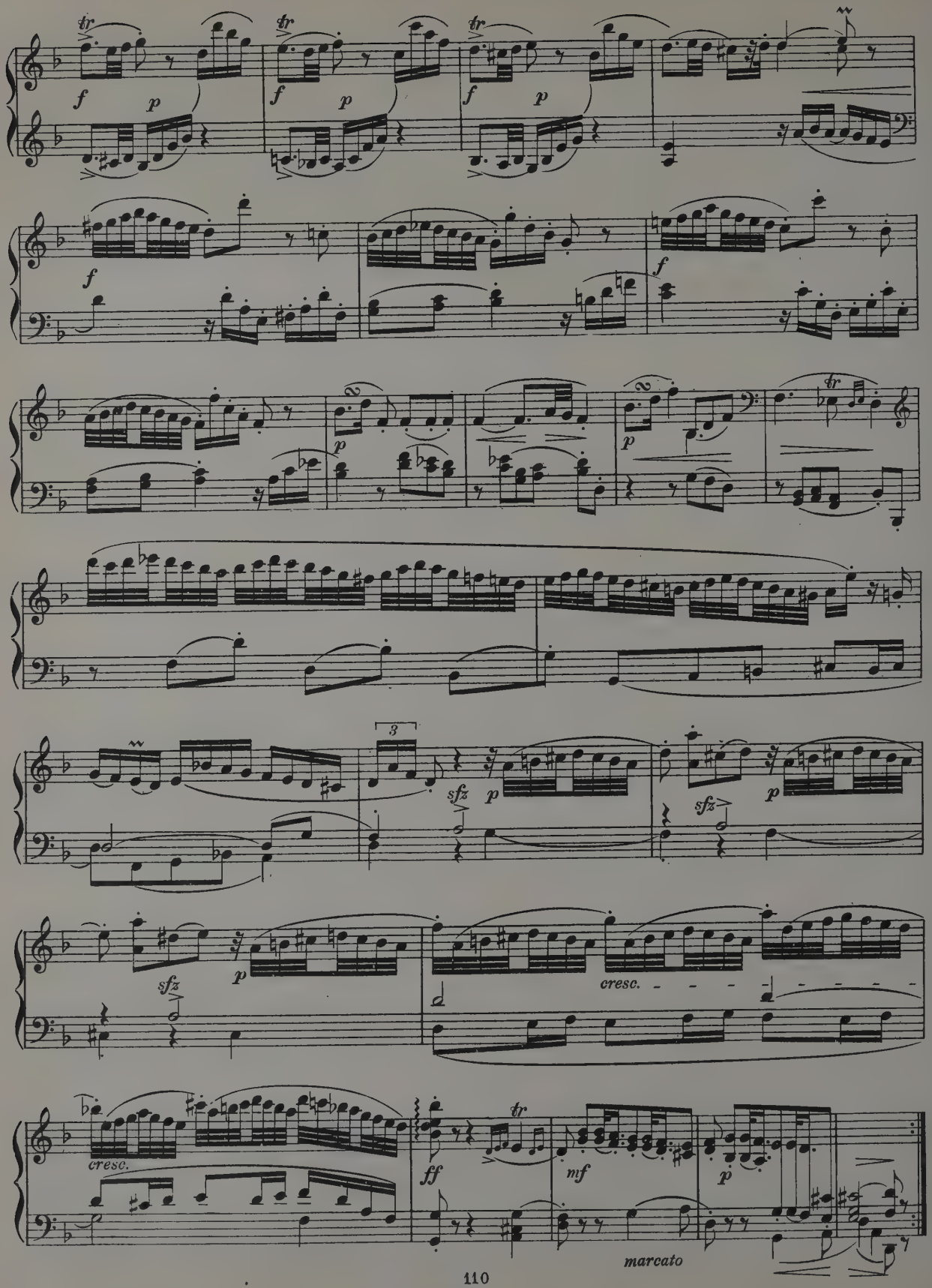
Carl Philipp Emanuel Bach (1714-1788)

Sonata in F. First Movement



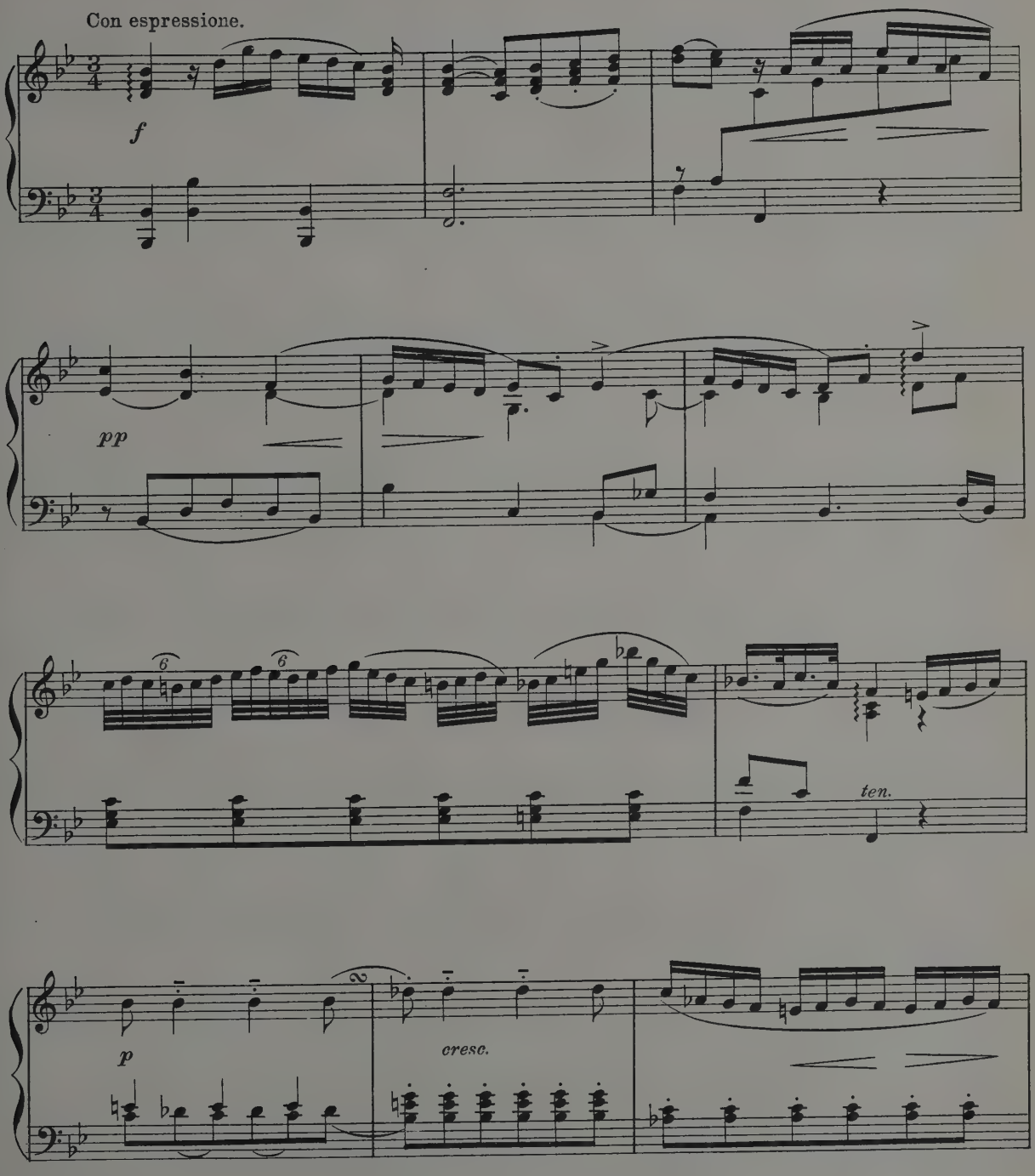

f
p grazioso
tr
cresc.
f p
f
espressivo
3
p
sfz
cresc.
tr
f
mf
p
marcato

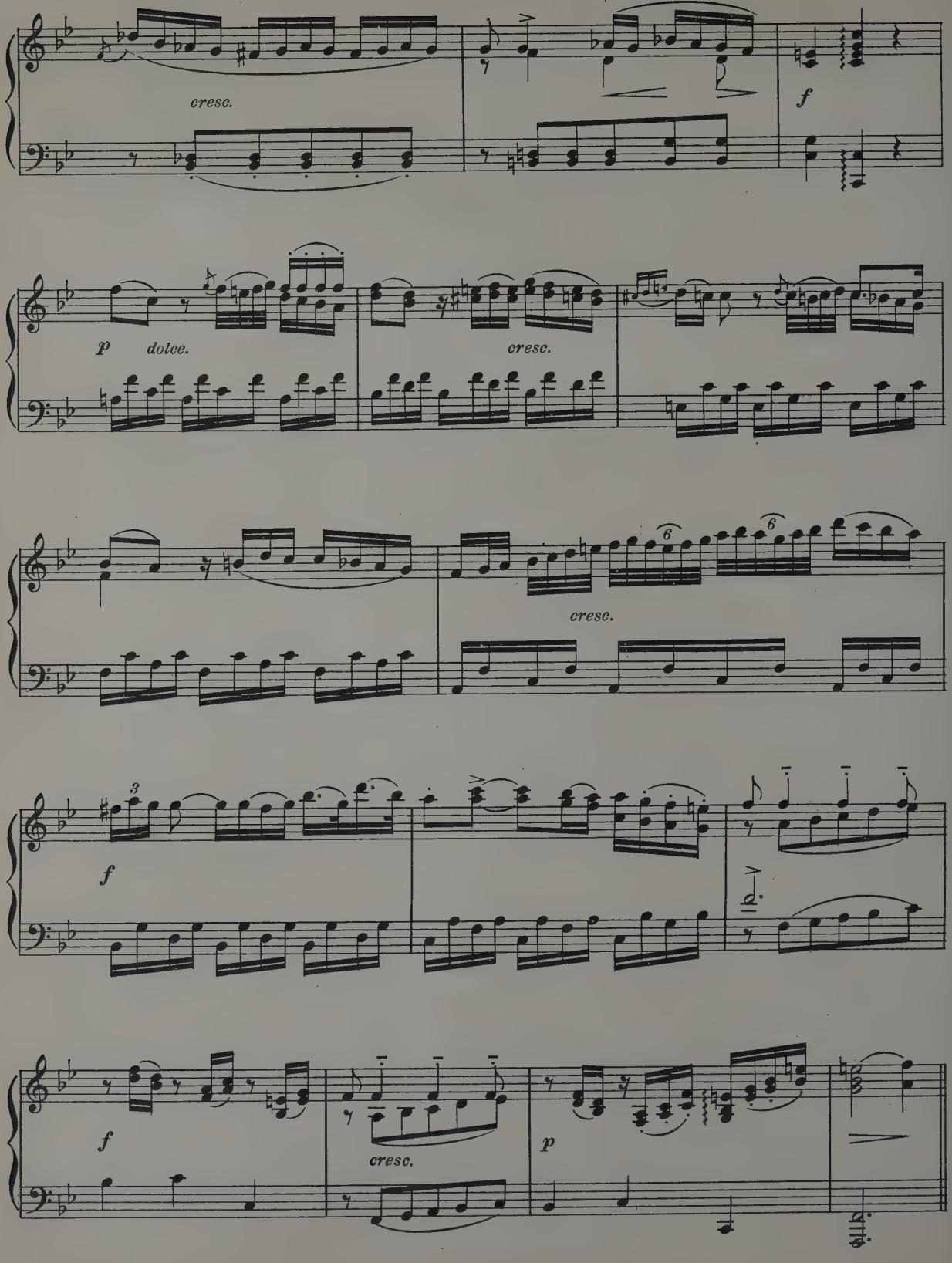

f
sfz
p
dimin
sfz
p
sfz
p
sfz
p
cresc.
f
p
f
ten.

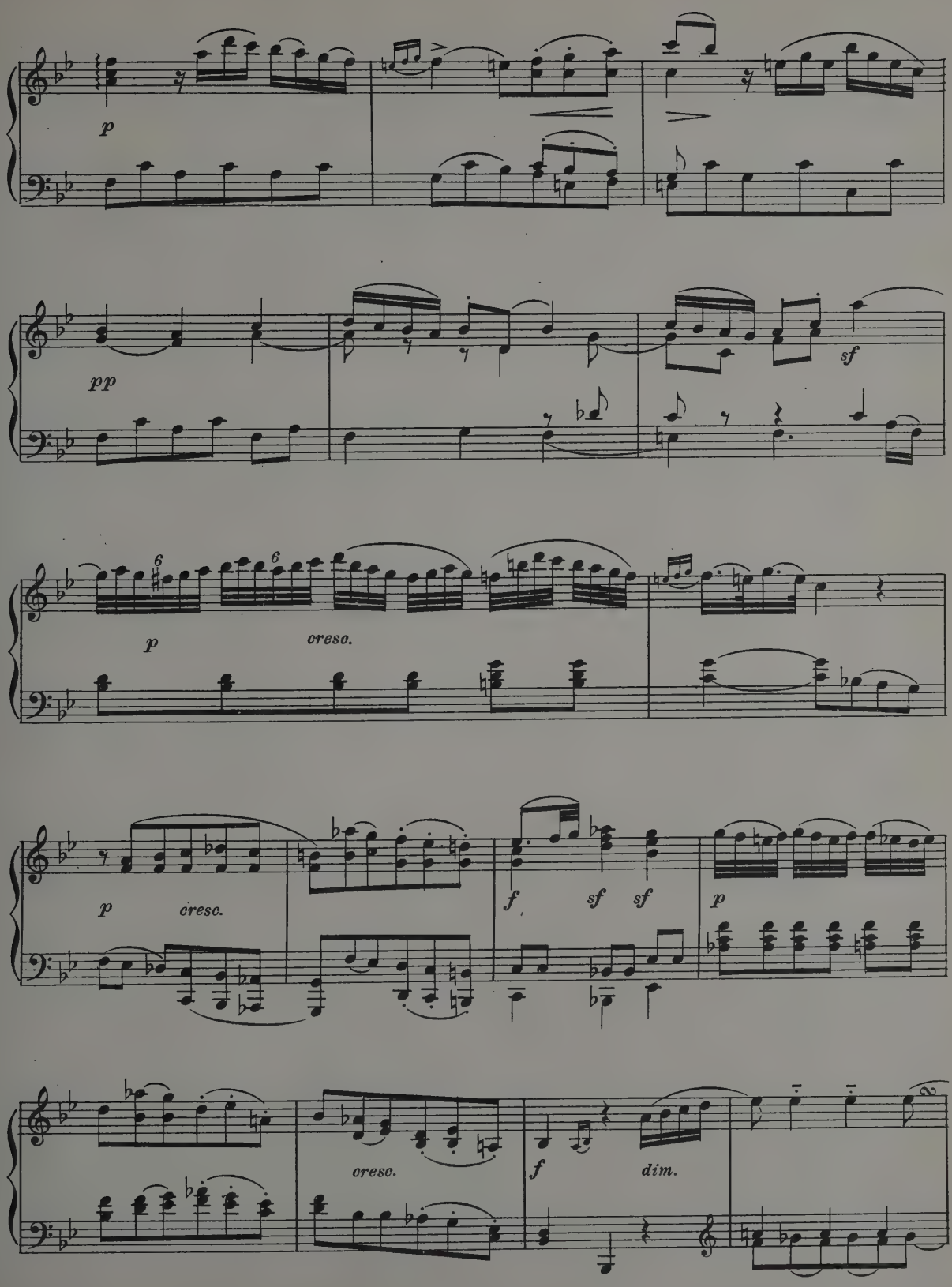

tr
f
p
tr
f
p
tr
f
p
f
f
p
p
tr
3
sfz
p
sfz
p
sfz
p
cresc.
cresc.
ff
tr
mf
p
marcato

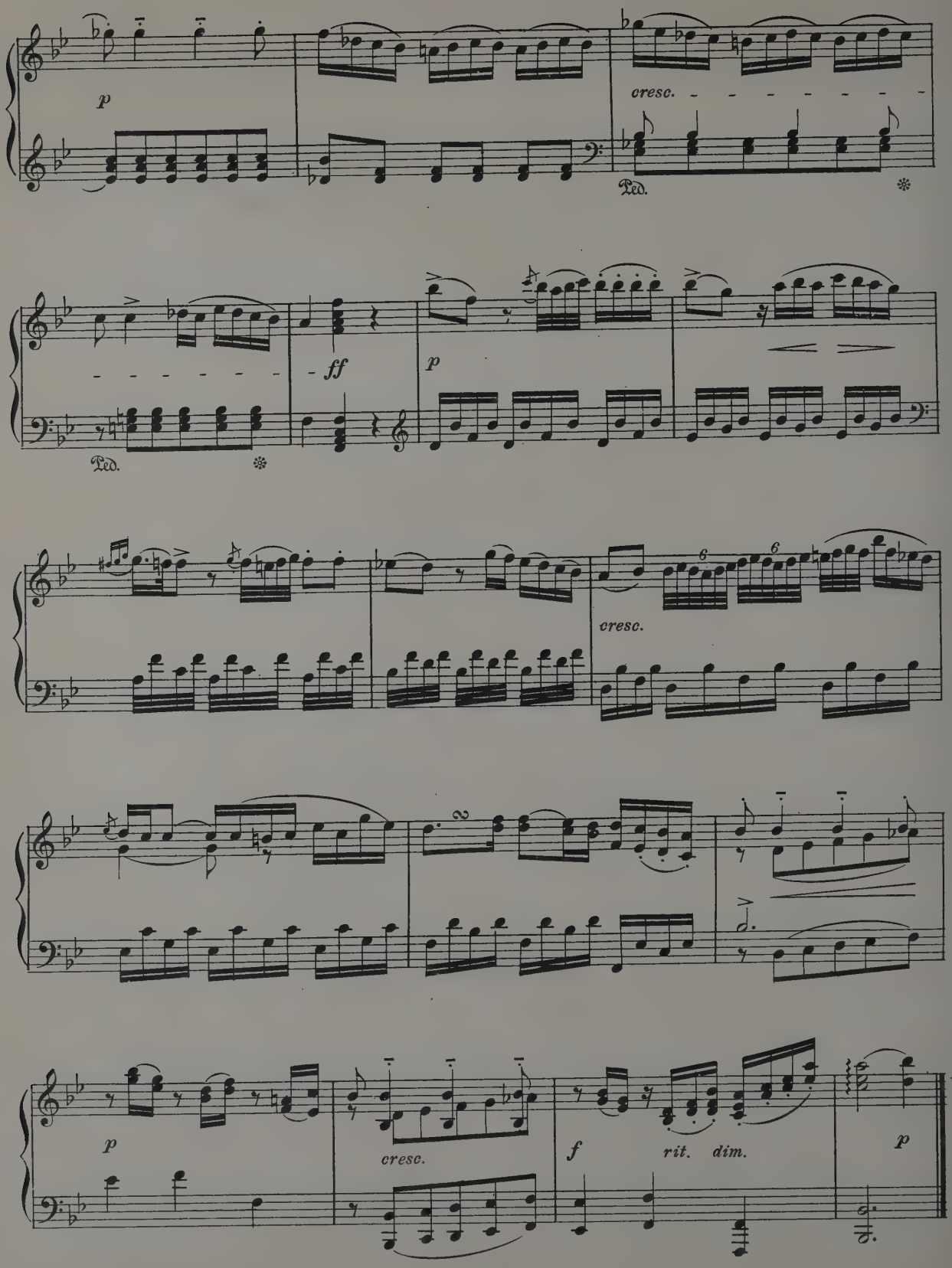
Luigi Boccherini (1740-1805)

Andante.




cresc.
f
p dolce.
cresc.
cresc.
f
f
cresc.
p


p
pp
sf
6
6
p
cresc.
p
cresc.
f
sf
sf
p
cresc.
f
dim.

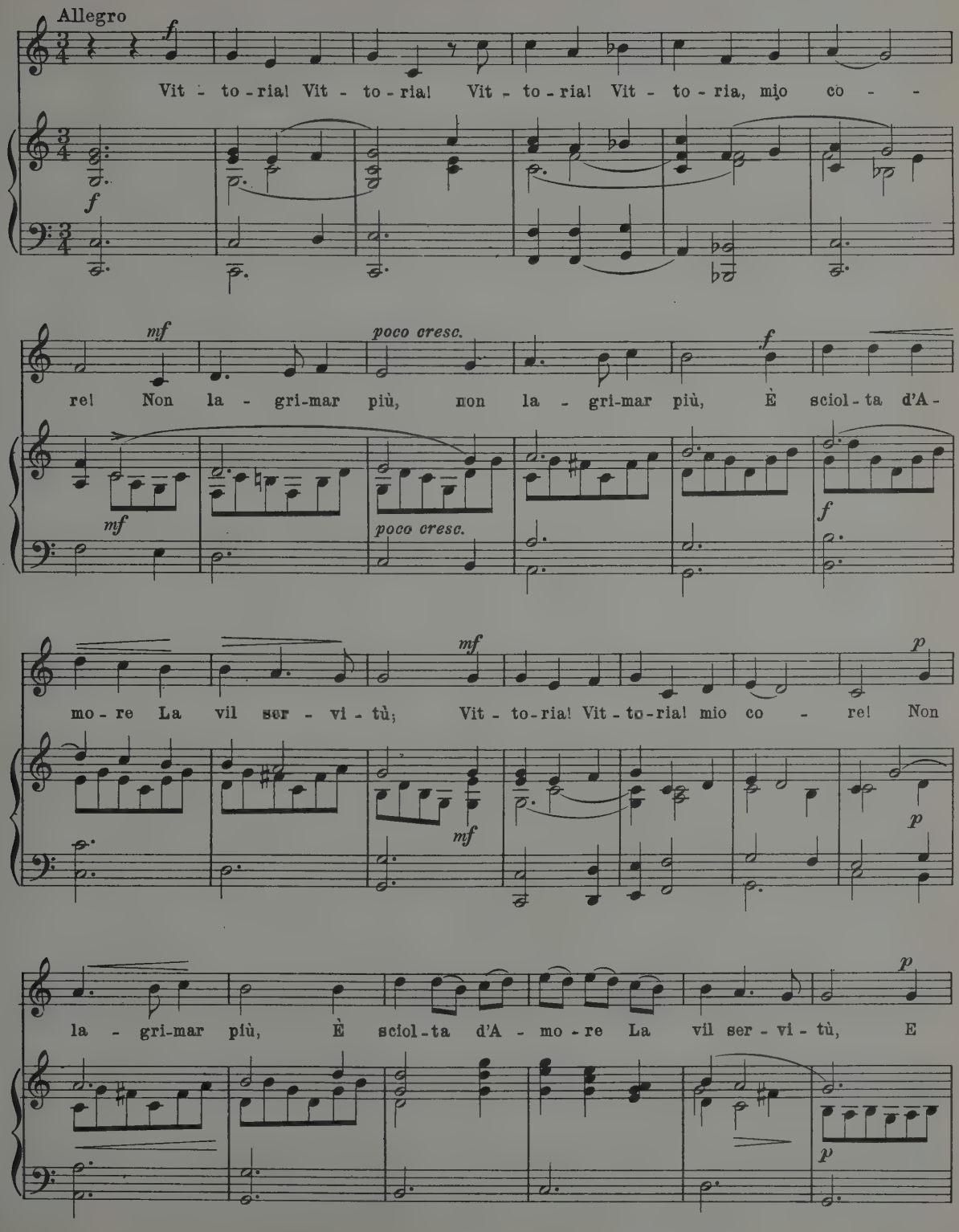

p
cresc.
Ped.
ff
p
Ped.
cresc.
p
cresc.
f
rit. dim.
p

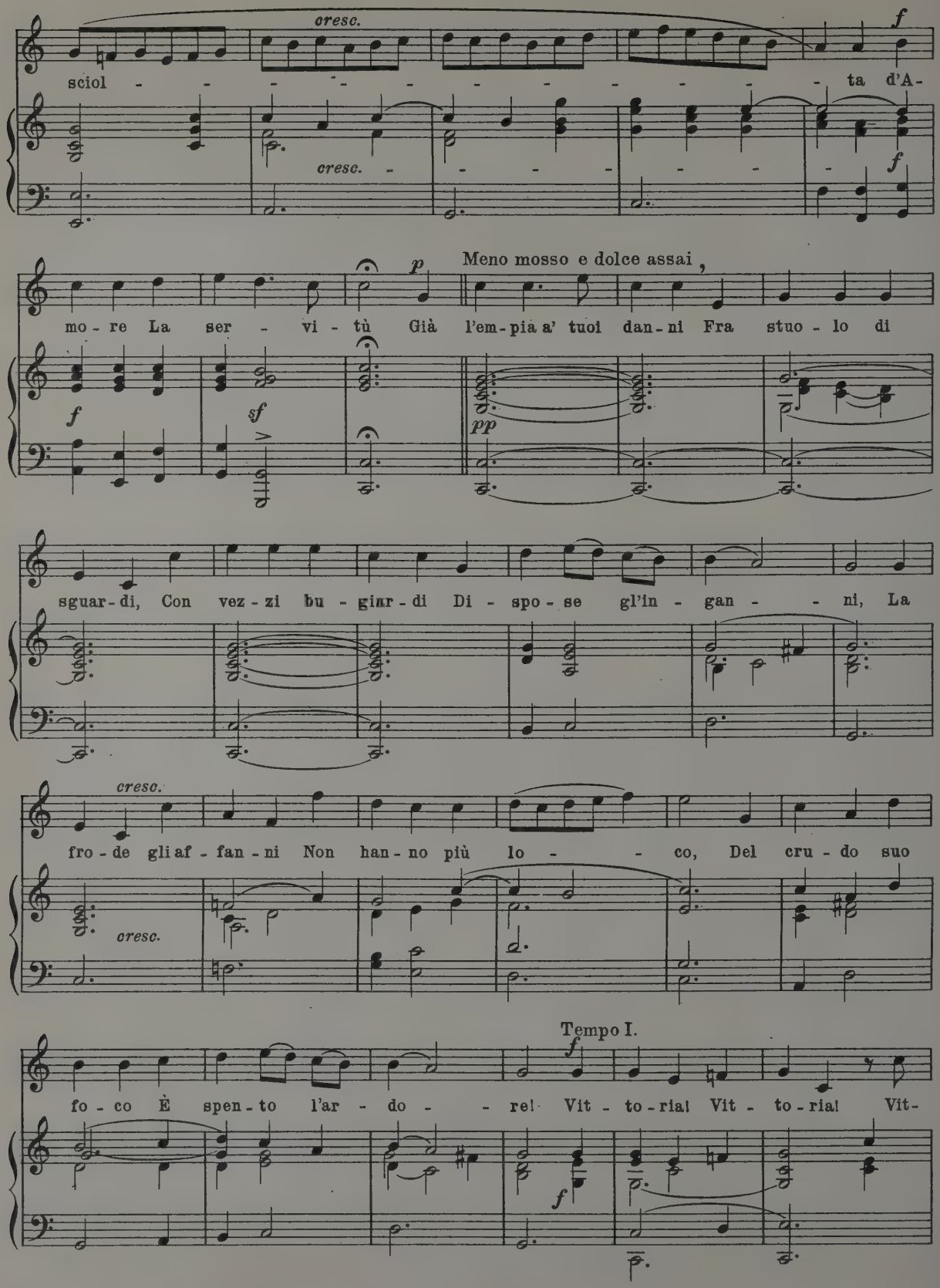
SECTION FOUR

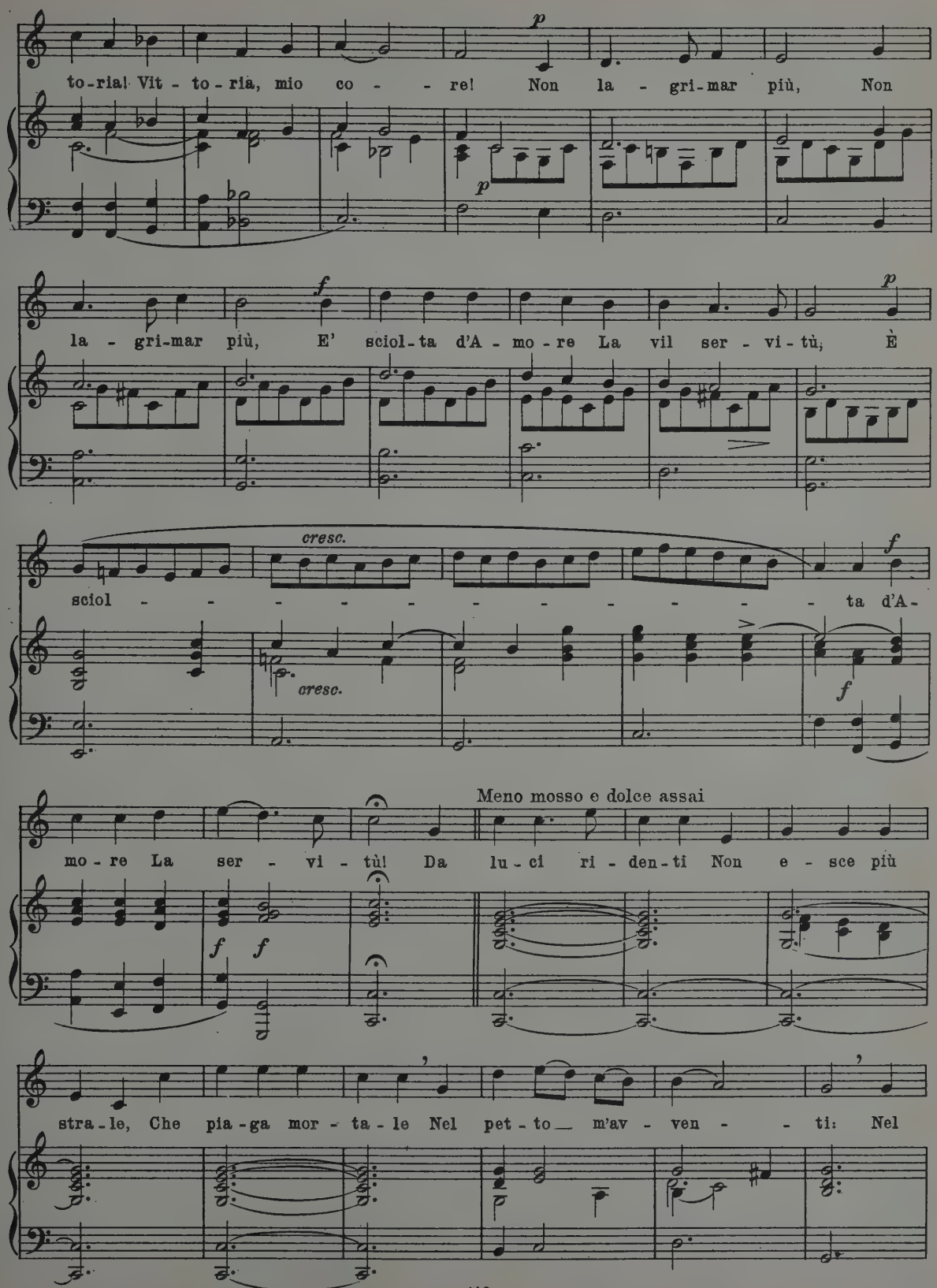
VOCAL AND CHORAL MUSIC IN THE 17TH AND 18TH CENTURIES

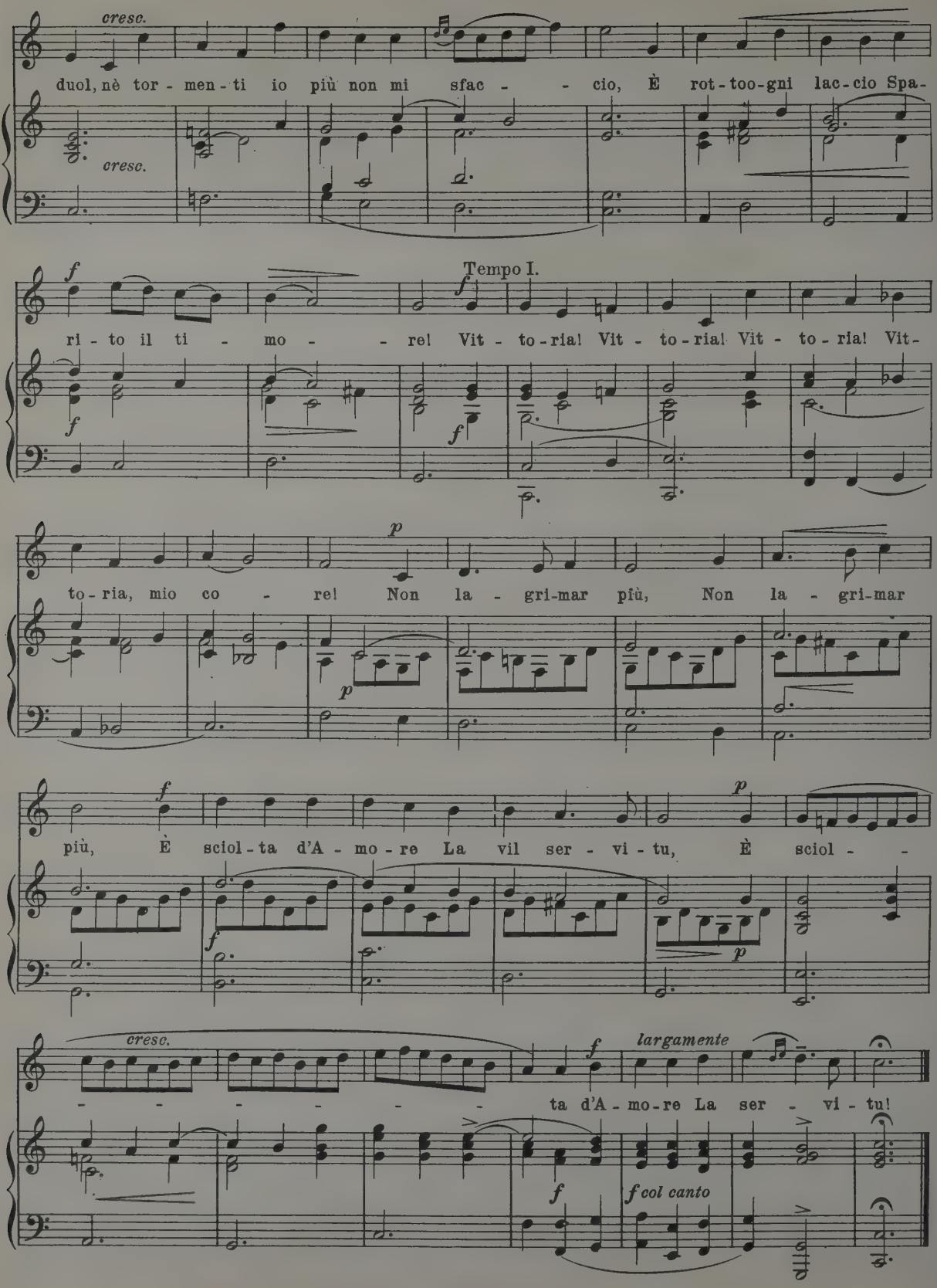
Gian Giacomo Carissimi (1604-1674)

Vittoria! Vittoria!


Allegro
Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria, mio co - -
re! Non la - gri-mar più, non la - gri-mar più, È sciol - ta d'A -
poco cresc.
mo - re La vil ser - vi - tù; Vit - to-ria! Vit - to-ria! mio co - re! Non
la - gri-mar più, È sciol - ta d'A - mo - re La vil ser - vi - tù, E

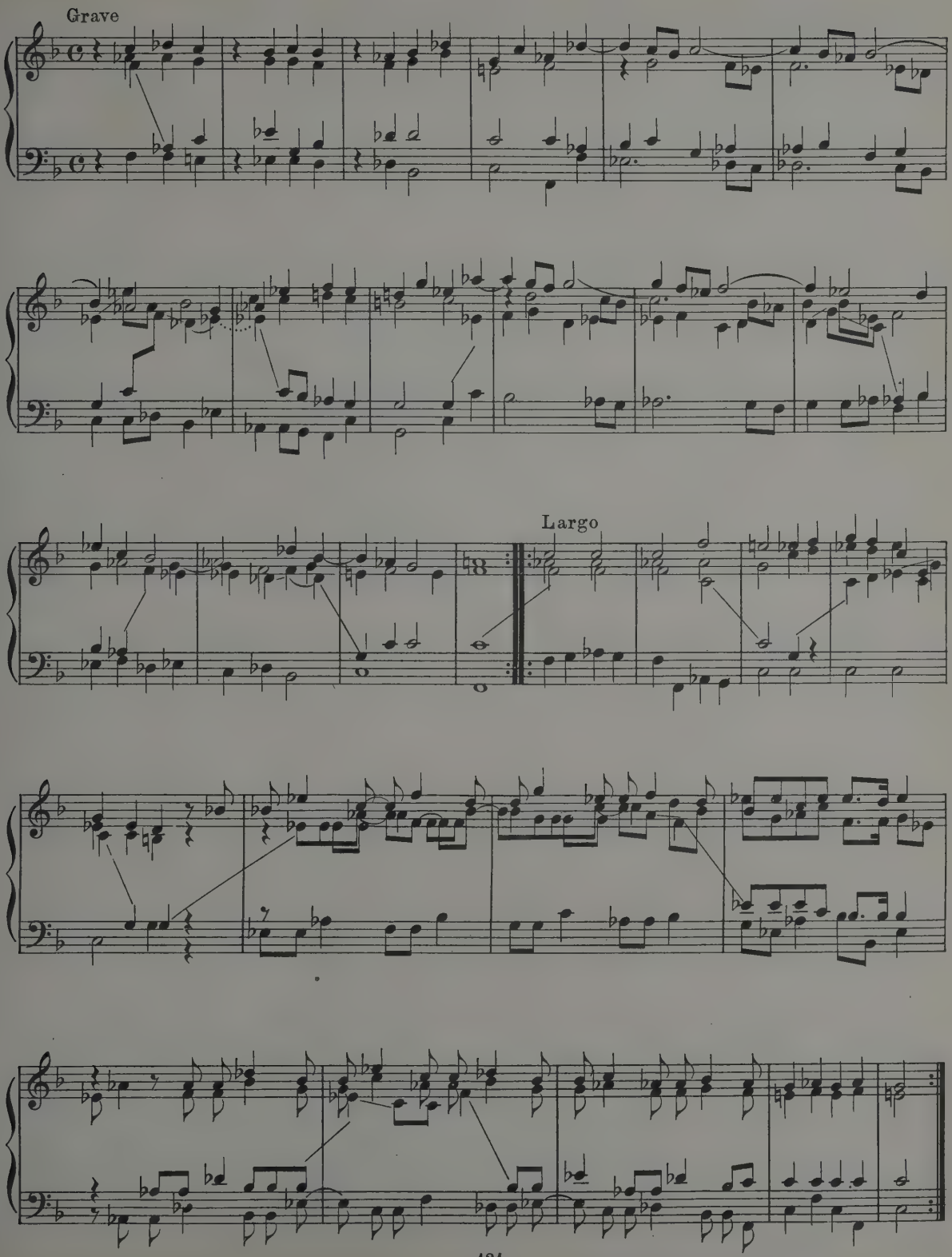

cresc.
f
sciol - - - - - - - - - - - - ta d'A-
cresc. - - - - - - - -
f
Meno mosso e dolce assai ,
p
mo - re La ser - vi - tù Già l'em - pia a' tuoi dan - ni Fra stuo - lo di
f
sf
pp
sguar - di, Con vez - zi bu - giar - di Di - spo - se gl'in - gan - - - ni, La
cresc.
fro - de gli af - fan - ni Non han - no più lo - - - co, Del cru - do suo
cresc.
Tempo I.
f
fo - co È spen - to l'ar - do - - - re! Vit - to - ria! Vit - to - ria! Vit -
f

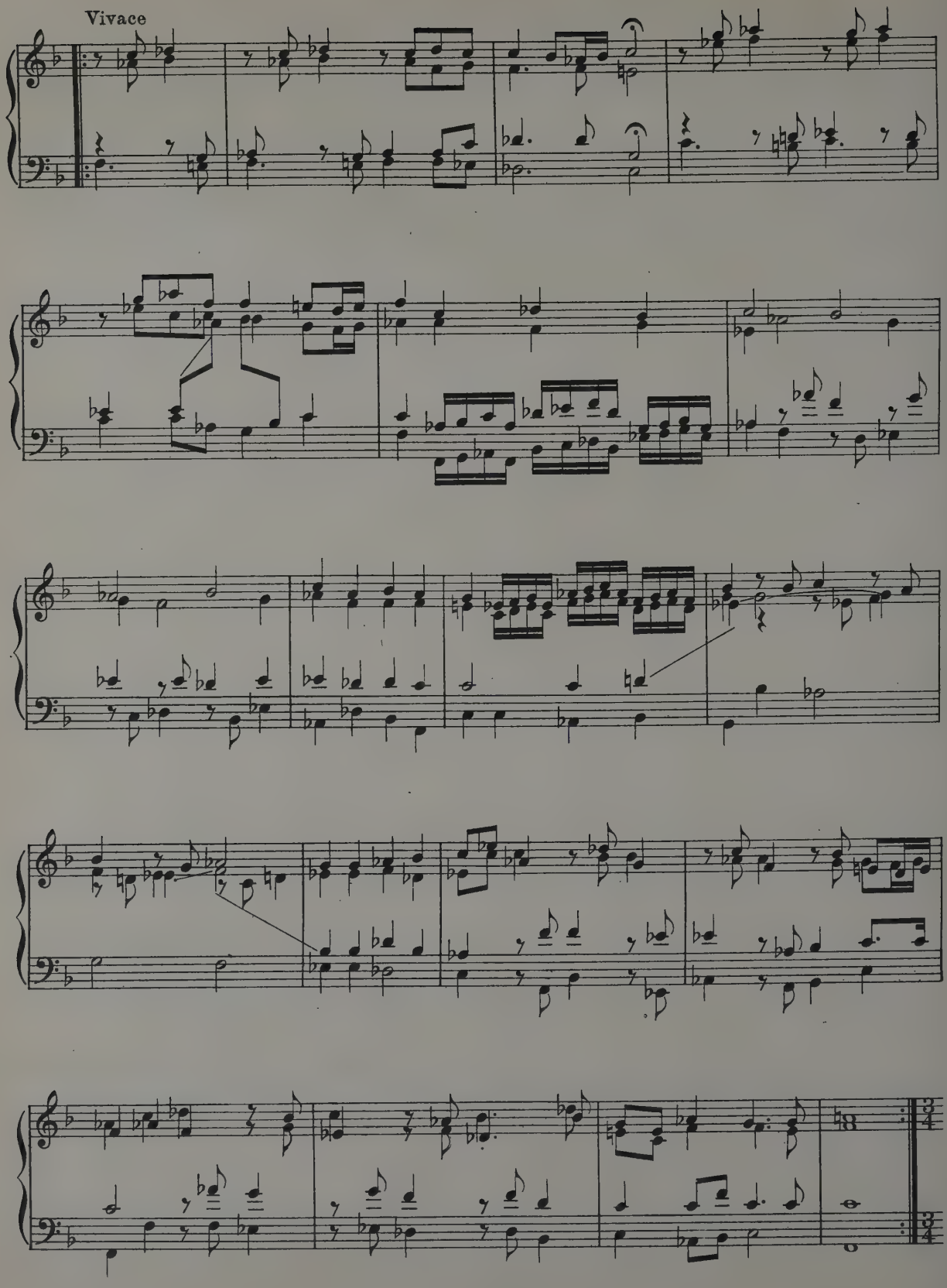

p
to-ria! Vit - to-ria, mio co - - re! Non la - gri-mar più, Non
p
f
la - gri-mar più, E' sciol-ta d'A - mo-re La vil ser - vi-tù, È
p
cresc.
sciol - - - - - - - - - - - ta d'A-
cresc.
f
f
Meno mosso e dolce assai
mo-re La ser - vi - tù! Da lu-ci ri-den-ti Non e - sce più
f f
stra-le, Che pia-ga mor - ta - le Nel pet-to m'av - ven - - ti: Nel

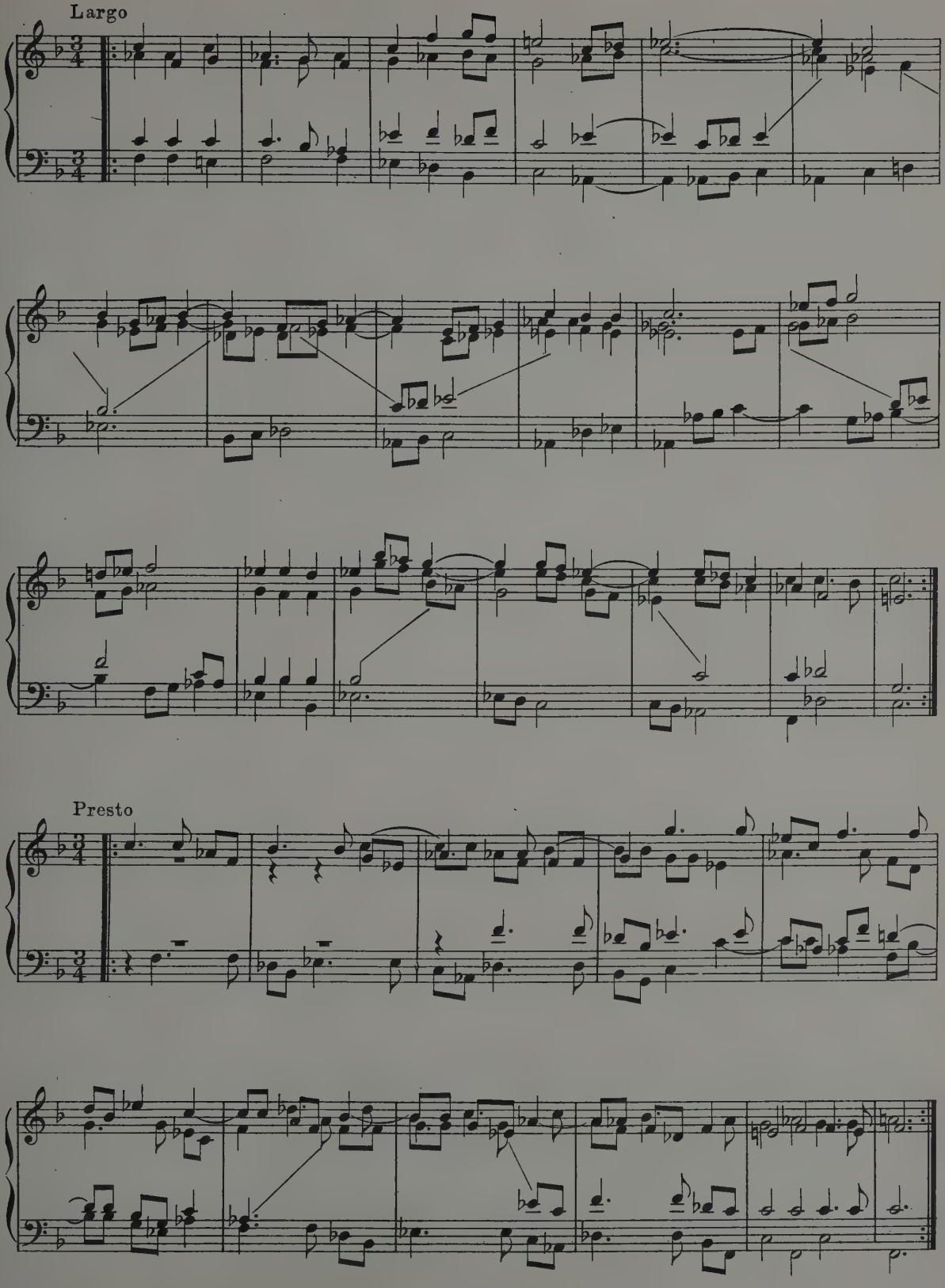

cresc.
duol, nè tor - men - ti io più non mi sfac - - - cio, È rot - too - gni lac - cio Spa -
cresc.
Tempo I.
ri - to il ti - mo - - - re! Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit -
to - ria, mio co - re! Non la - gri - mar più, Non la - gri - mar
più, È sciol - ta d'A - mo - re La vil ser - vi - tu, È sciol - -
cresc.
largamente
- - - - - - ta d'A - mo - re La ser - vi - tu!
f col canto

Giovanni Battista Vitali (1644-1692)

Capriccio for String Quartet

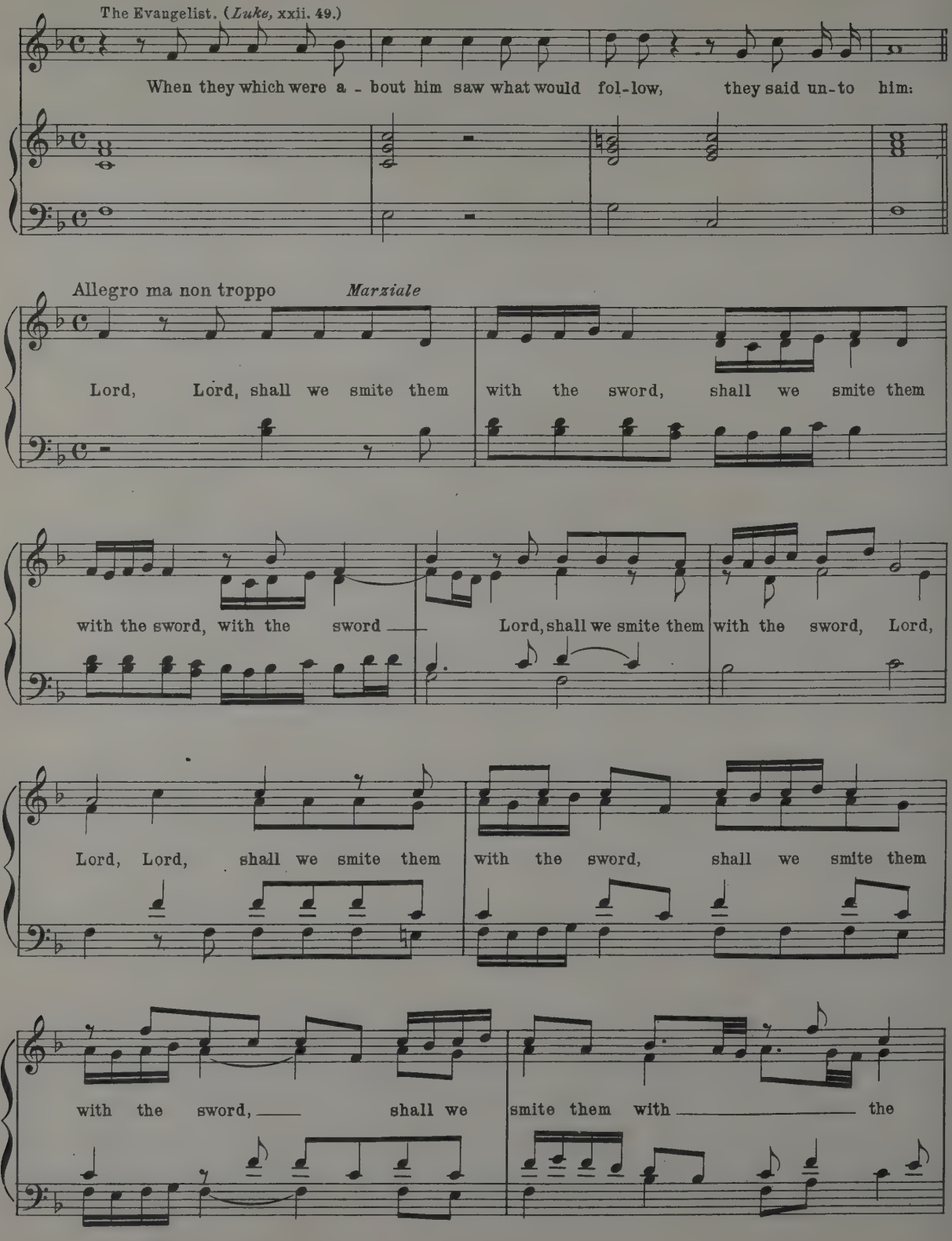


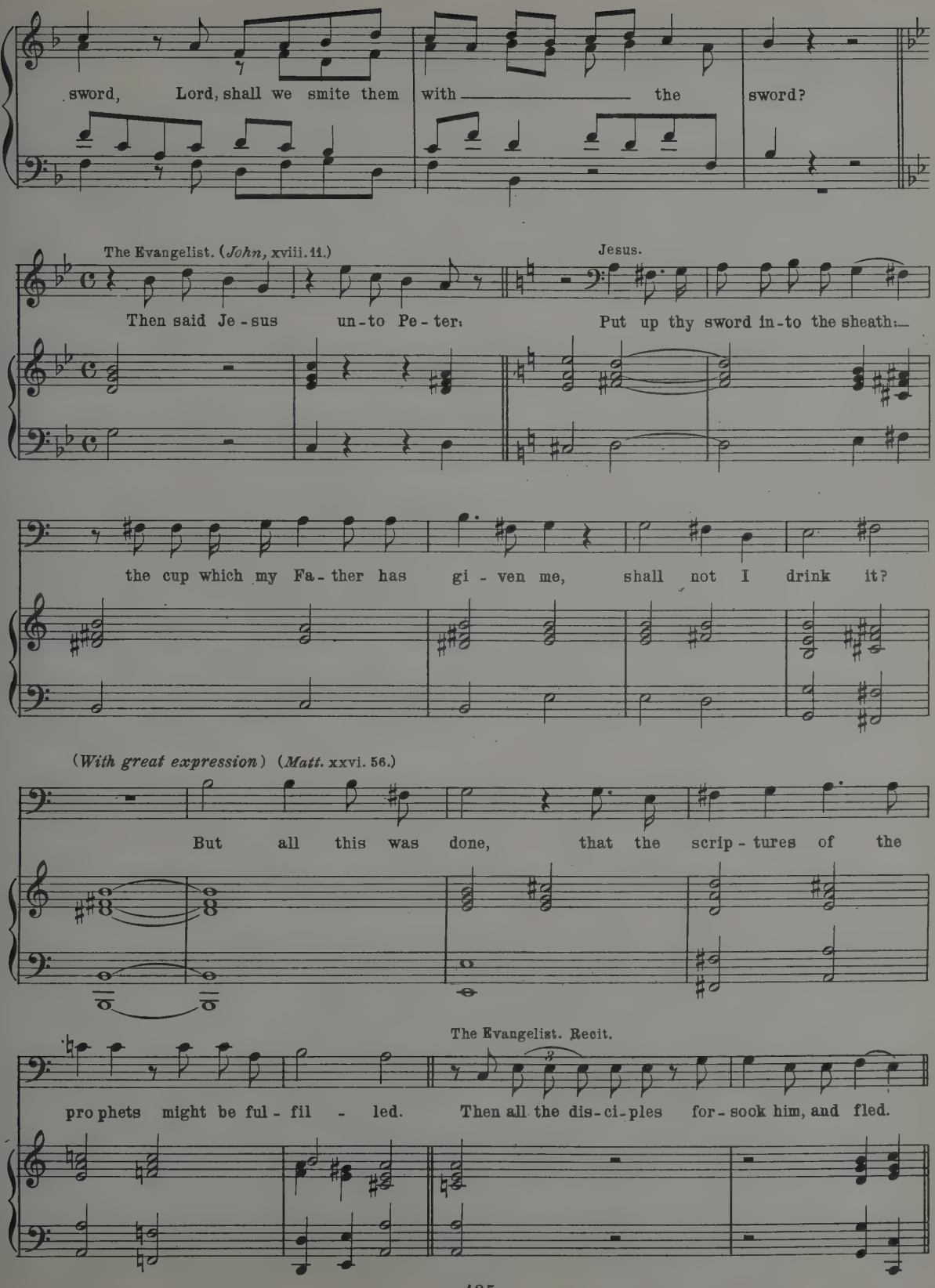

Vivace

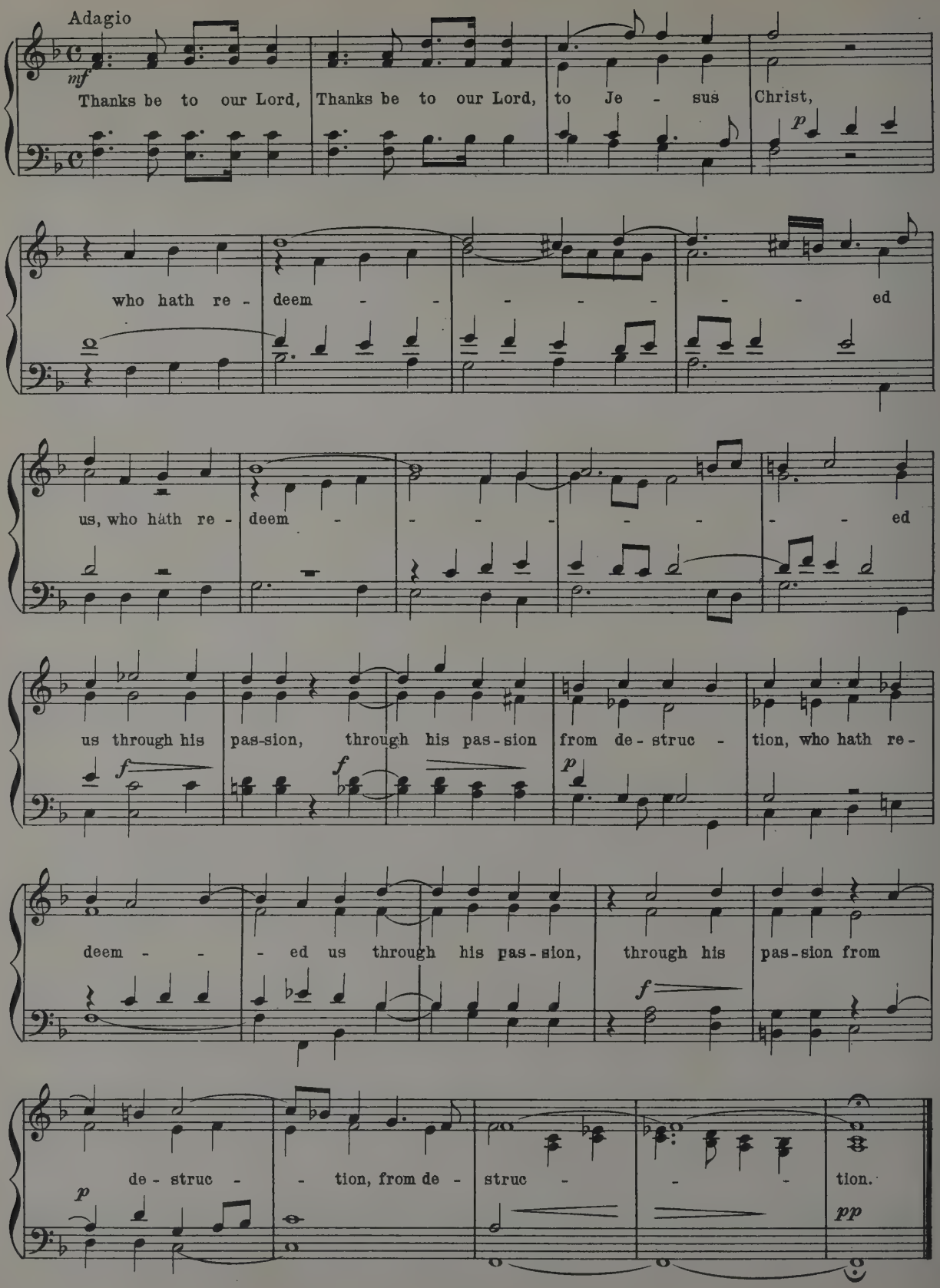

Largo
Presto

Heinrich Schütz (1585-1672)

Recitative and Chorus from "The Passion of Our Lord"

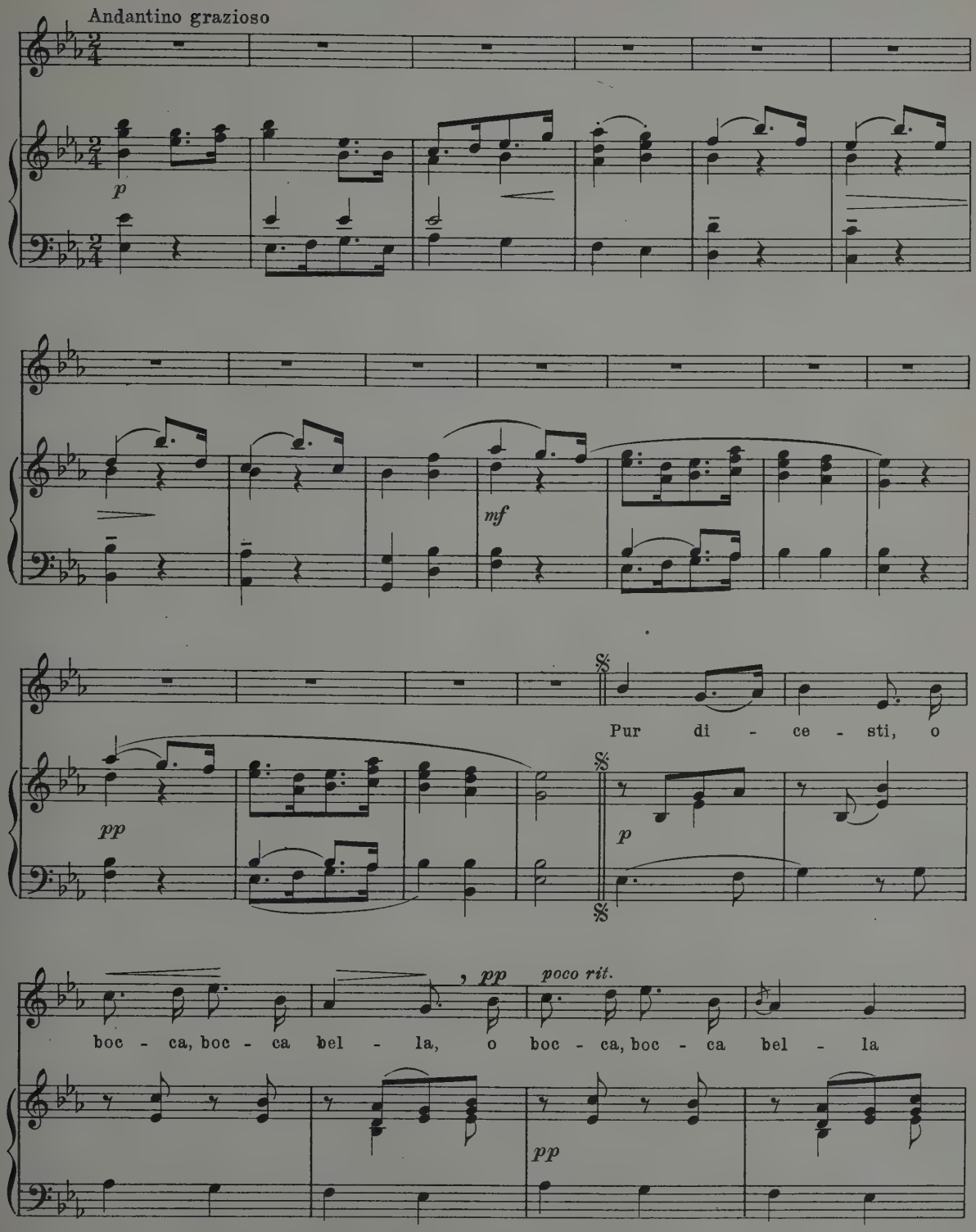

The Evangelist. (*Luke*, xxii. 49.)
When they which were a - bout him saw what would fol-low, they said un-to him:
Allegro ma non troppo
Marziale
Lord, Lord, shall we smite them with the sword, shall we smite them
with the sword, with the sword — Lord, shall we smite them with the sword, Lord,
Lord, Lord, shall we smite them with the sword, shall we smite them
with the sword, — shall we smite them with — the

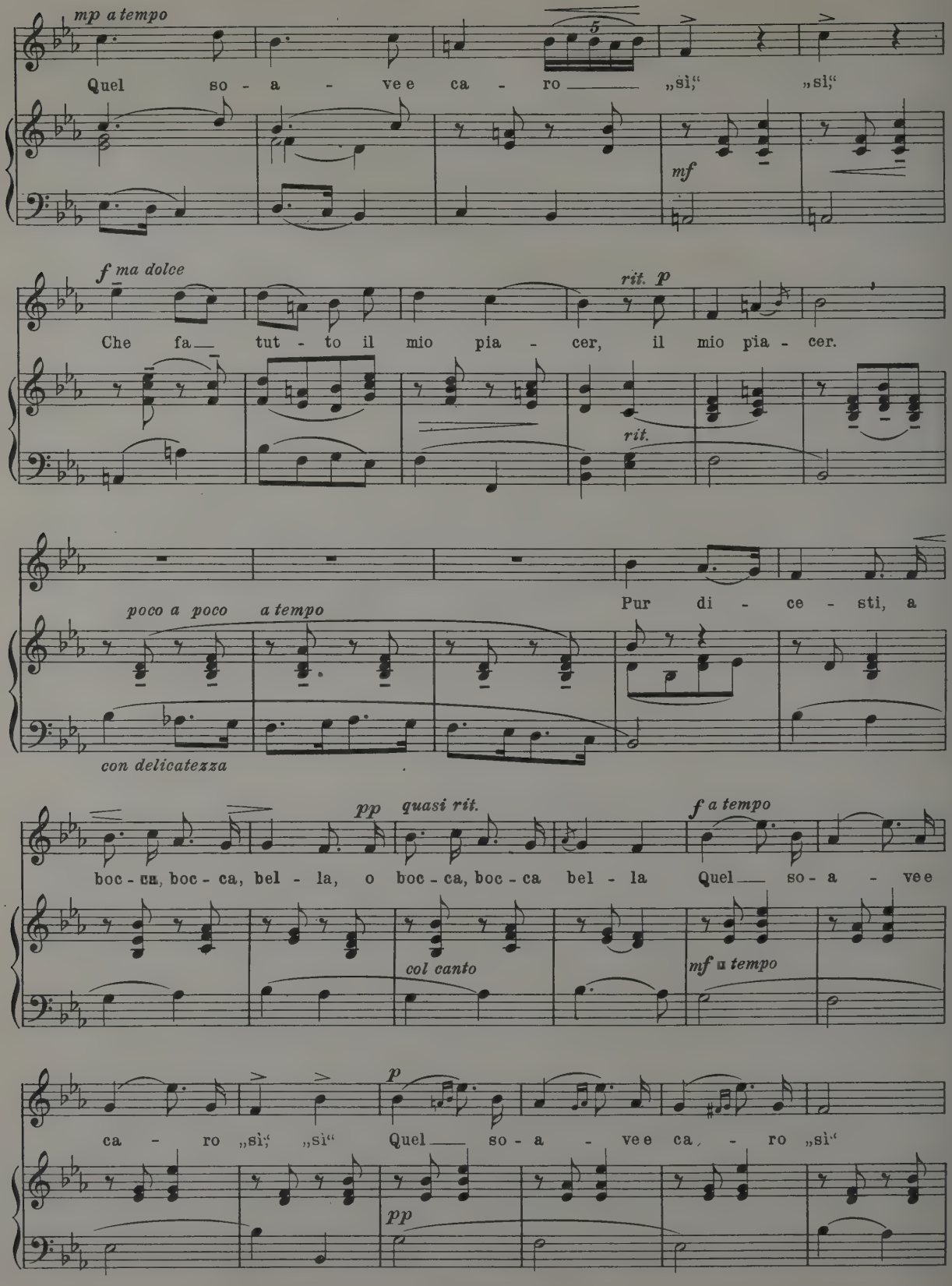

sword, Lord, shall we smite them with the sword?
The Evangelist. (John, xviii. 11.)
Then said Je - sus un - to Pe - ter:
Jesus.
Put up thy sword in - to the sheath:—
the cup which my Fa - ther has gi - ven me, shall not I drink it?
(With great expression) (Matt. xxvi. 56.)
But all this was done, that the scrip - tures of the
The Evangelist. Recit.
pro phets might be ful - fil - led. Then all the dis - ci - ples for - sook him, and fled.

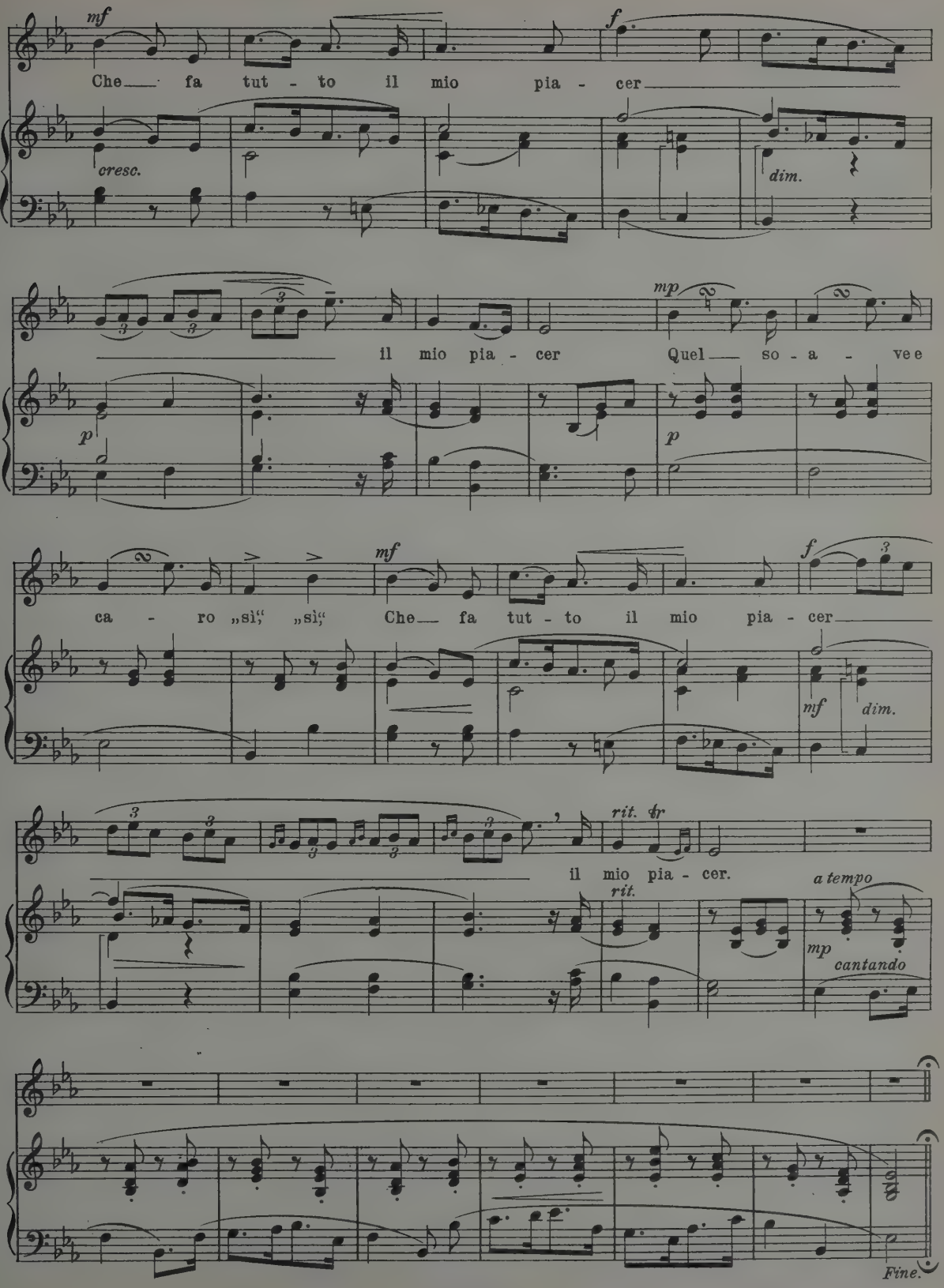

Adagio
mf
Thanks be to our Lord, Thanks be to our Lord, to Je - sus Christ,
p
who hath re - deem - - - - - - - ed
us, who hath re - deem - - - - - - - ed
us through his pas-sion, through his pas-sion from de-struc - tion, who hath re-
f
f
p
deem - - - ed us through his pas-sion, through his pas-sion from
f
de-struc - - tion, from de - struc - - - tion.
p
pp

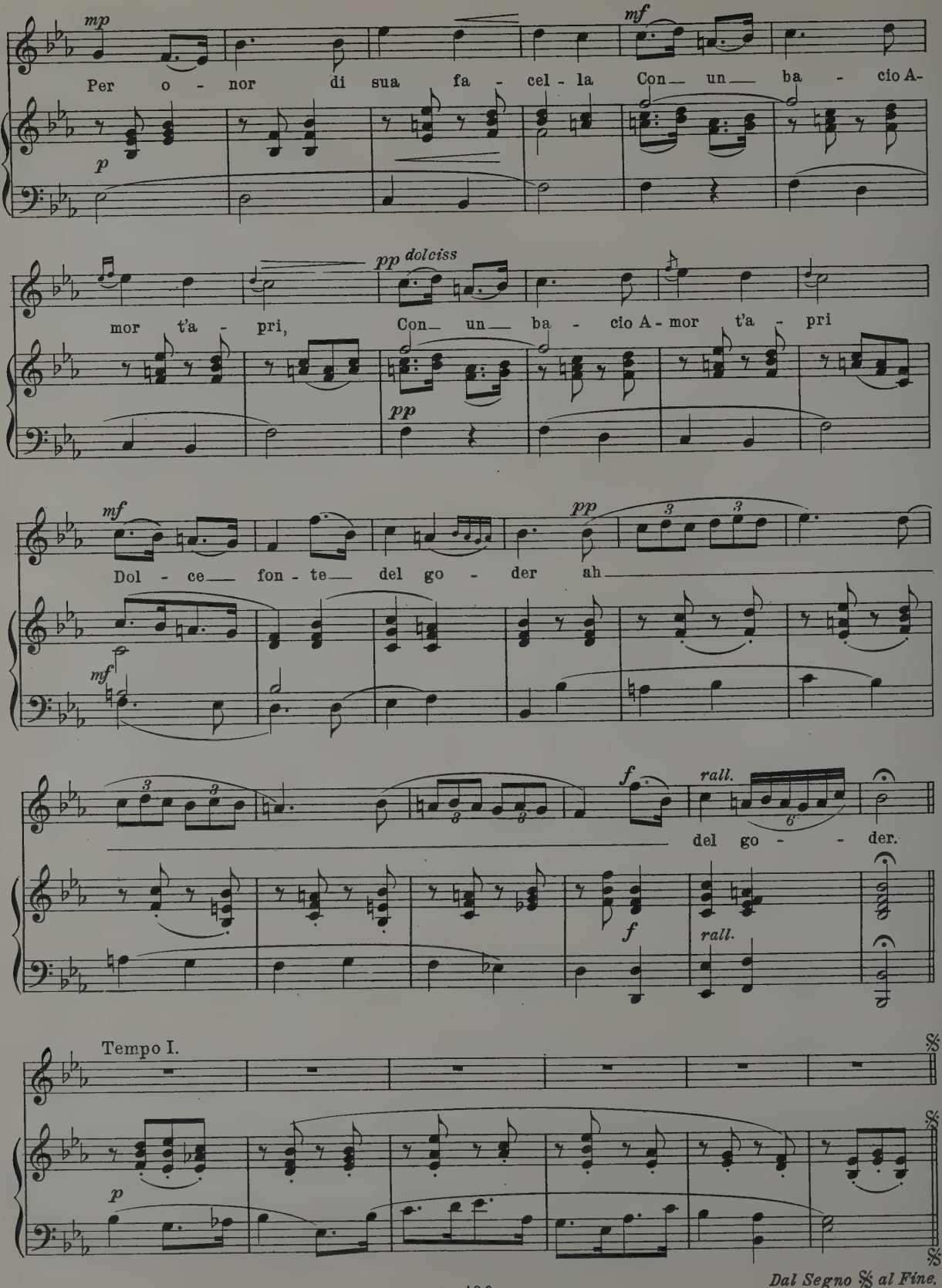
Antonio Lotti (1667-1740)

Pur dicesti




mp a tempo
Quel so - a - ve e ca - ro „sì;“ „sì;“
mf
f ma dolce
rit. p
Che fa tut - to il mio pia - cer, il mio pia - cer.
rit.
poco a poco a tempo
Pur di - ce - sti, a
con delicatezza
pp quasi rit.
f a tempo
boc - ca, boc - ca, bel - la, o boc - ca, boc - ca bel - la Quel so - a - ve e
col canto
mf a tempo
p
ca - ro „sì;“ „sì“ Quel so - a - ve e ca - ro „sì“
pp

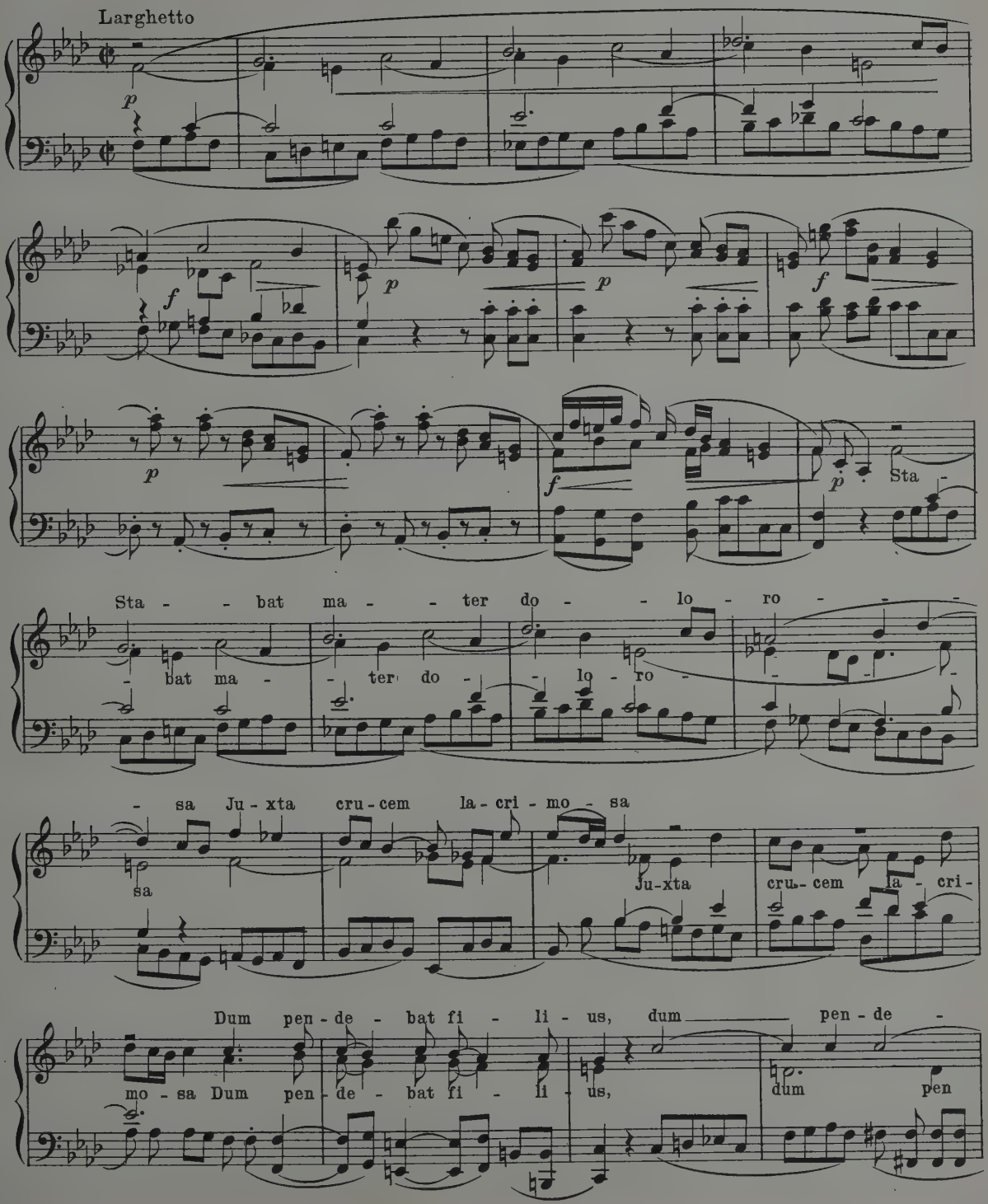

mf
Che fa tut - to il mio pia - cer
f
cresc.
dim.
il mio pia - cer
mp
Quel so - a - ve e
p
p
ca - ro „sì;“ „sì;“
mf
Che fa tut - to il mio pia - cer
f
mf
dim.
rit.
il mio pia - cer.
rit.
a tempo
mp
cantando
Fine.

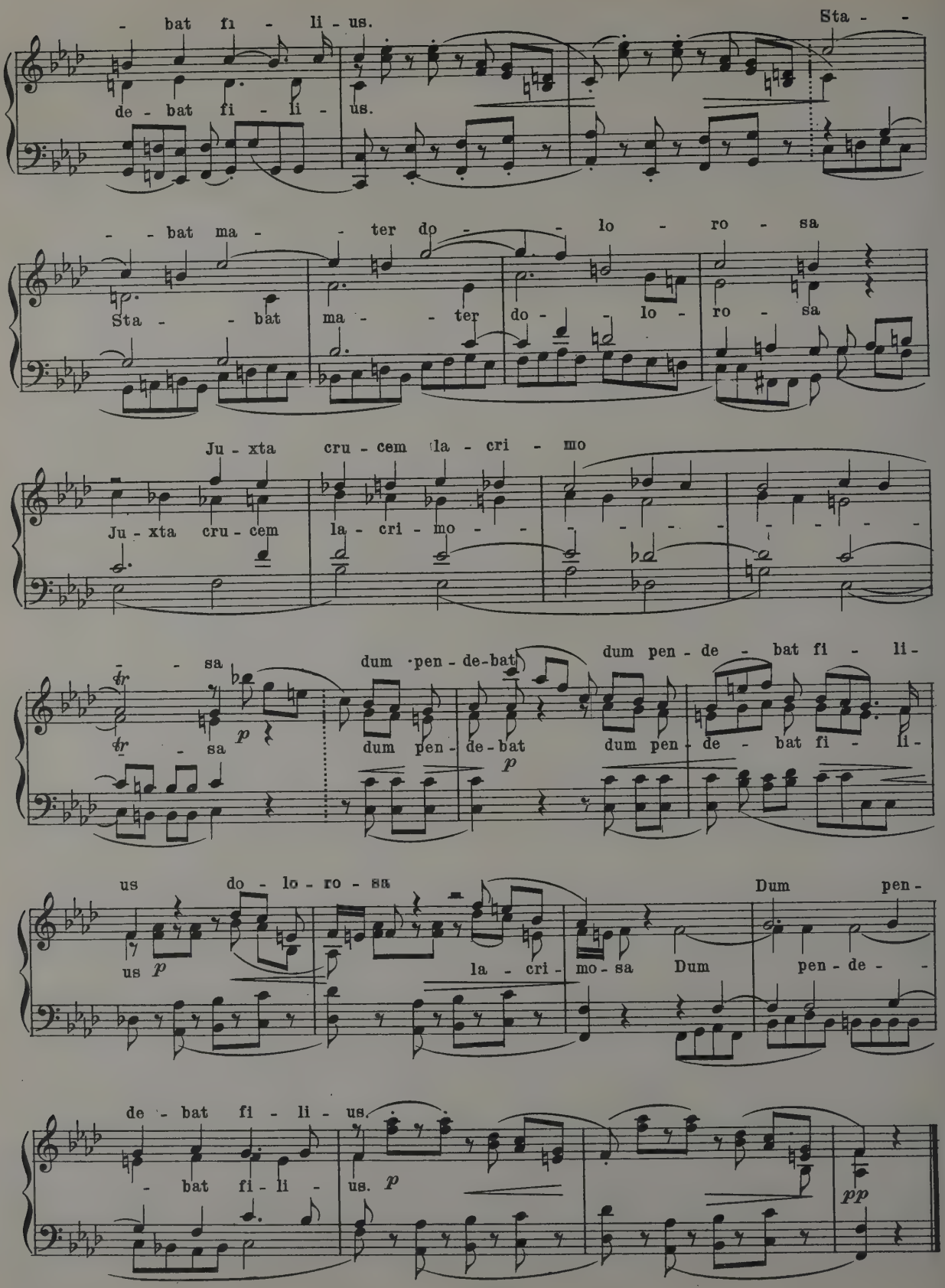

mp
Per o - nor di sua fa - cel - la
mf
Con un ba - cio A-
p
pp dolciss
mor t'a - pri,
Con un ba - cio A - mor t'a - pri
pp
mf
Dol - ce fon - te del go - der ah
pp
mf
f
rall.
del go - der.
f
rall.
Tempo I.
p
Dal Segno 𝄋 al Fine.

Giovanni Battista Pergolesi (1710–1736)

From the Stabat Mater (1736)

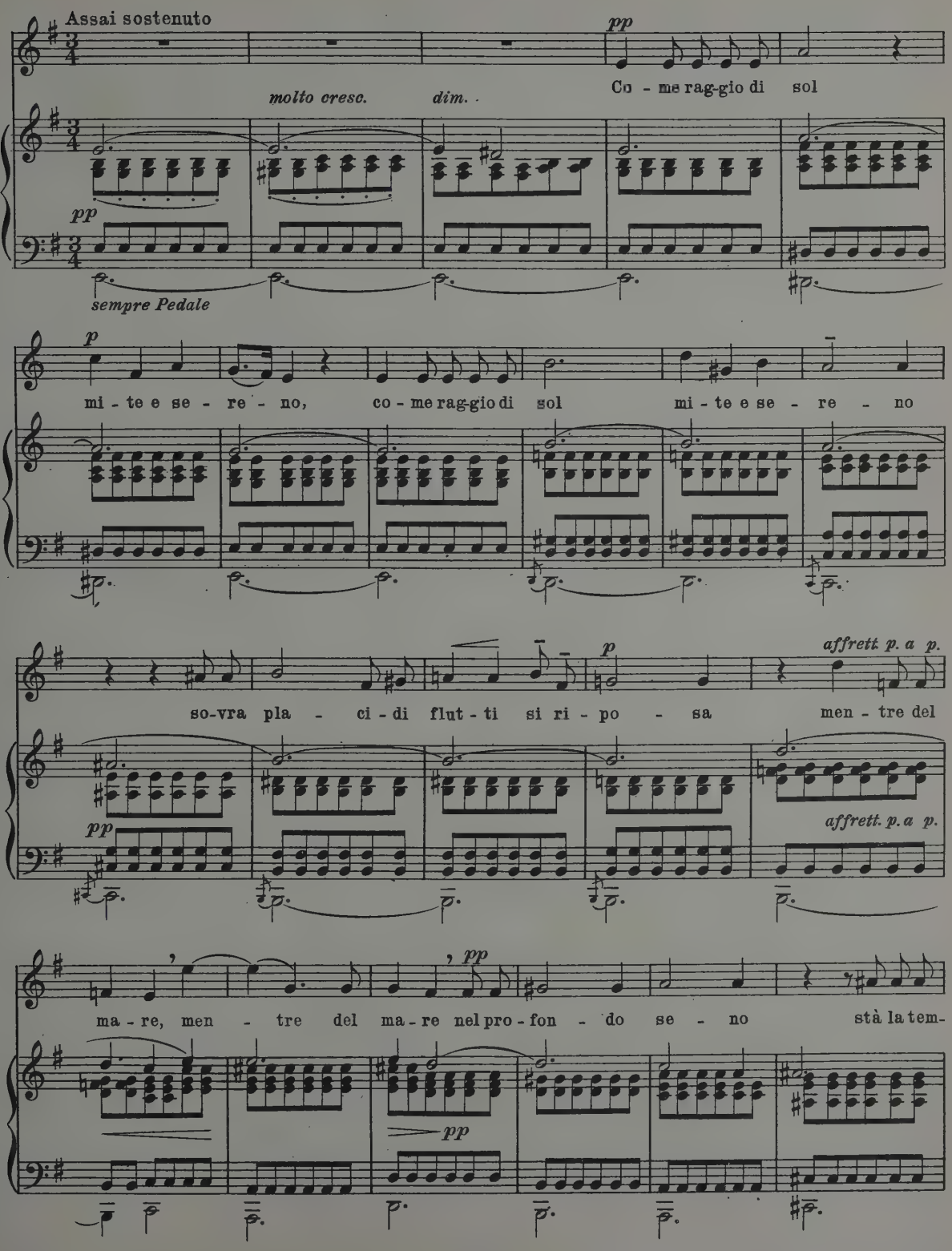
Soprano Alto and String Orchestra

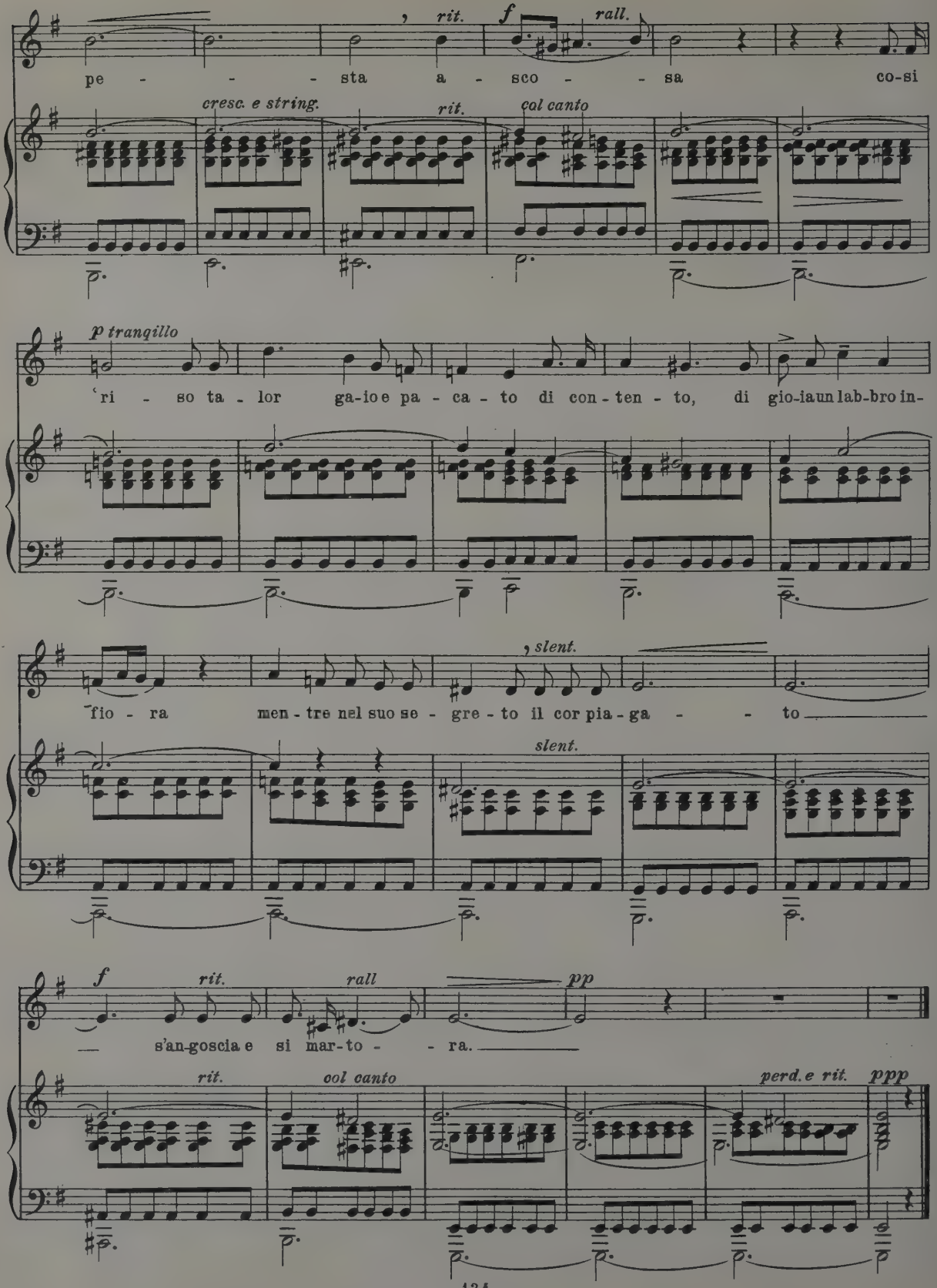

Larghetto
Sta - bat ma - ter do - lo - ro
bat ma - ter do - lo - ro
sa Ju - xta cru - cem la - cri - mo - sa
sa
Ju - xta
cru - cem la - cri -
Dum pen - de - bat fi - li - us, dum pen - de -
mo - sa Dum pen - de - bat fi - li - us,
dum pen


- bat fi - li - us.
Sta - -
de - bat fi - li - us.
- - bat ma - - ter do - - lo - ro - sa
Sta - - bat ma - - ter do - - lo - ro - sa
Ju - xta cru - cem la - cri - mo
Ju - xta cru - cem la - cri - mo - - - - - - - - - -
- sa
dum pen - de - bat
dum pen - de - bat fi - li -
tr
tr
- sa
p
dum pen - de - bat
dum pen - de - bat fi - li -
p
us do - lo - ro - sa
Dum pen -
us p
la - cri - mo - sa Dum
pen - de - -
de - bat fi - li - us.
- bat fi - li -
us. p
pp

Antonio Caldara (1671-1763)

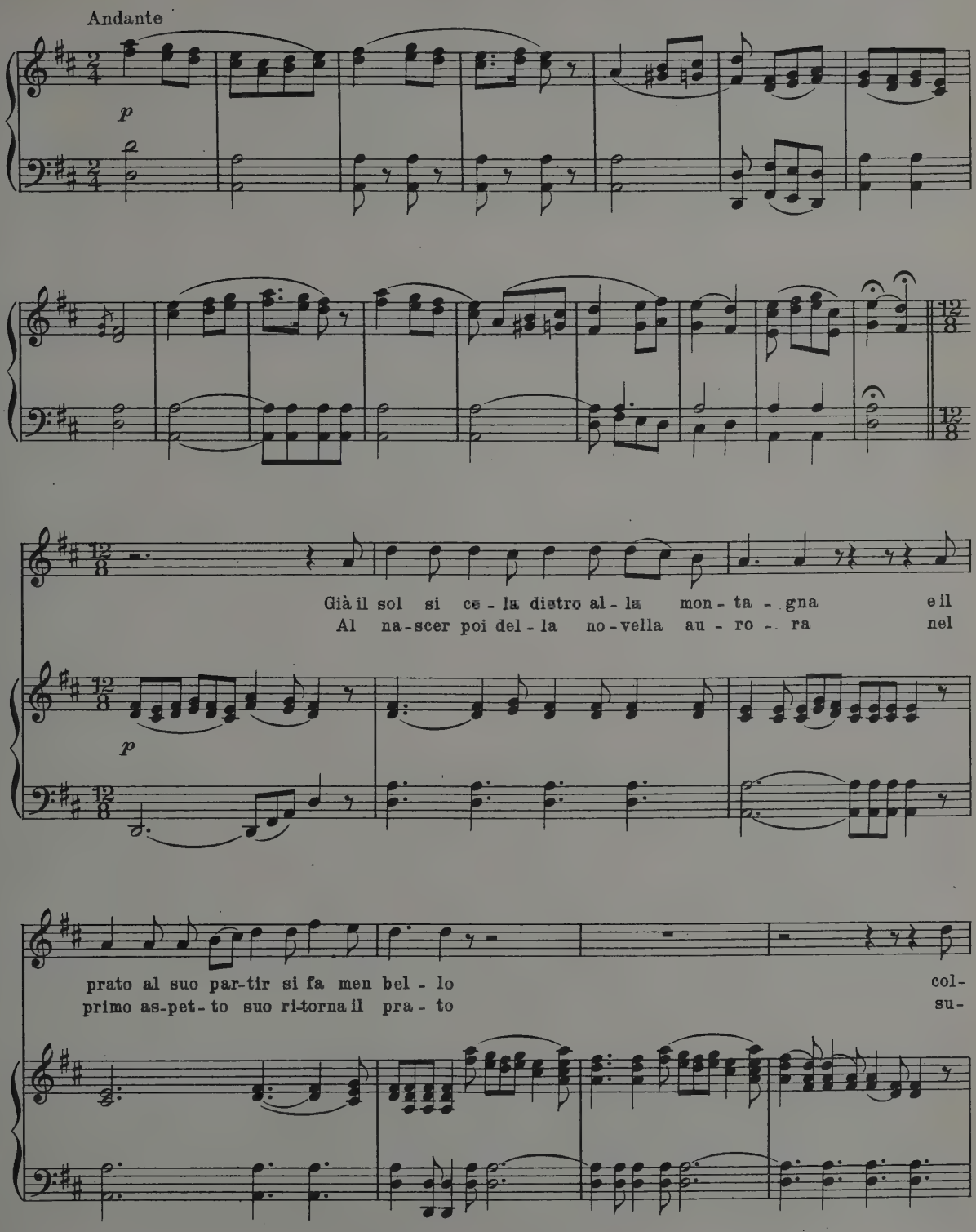
Come Raggio di Sol

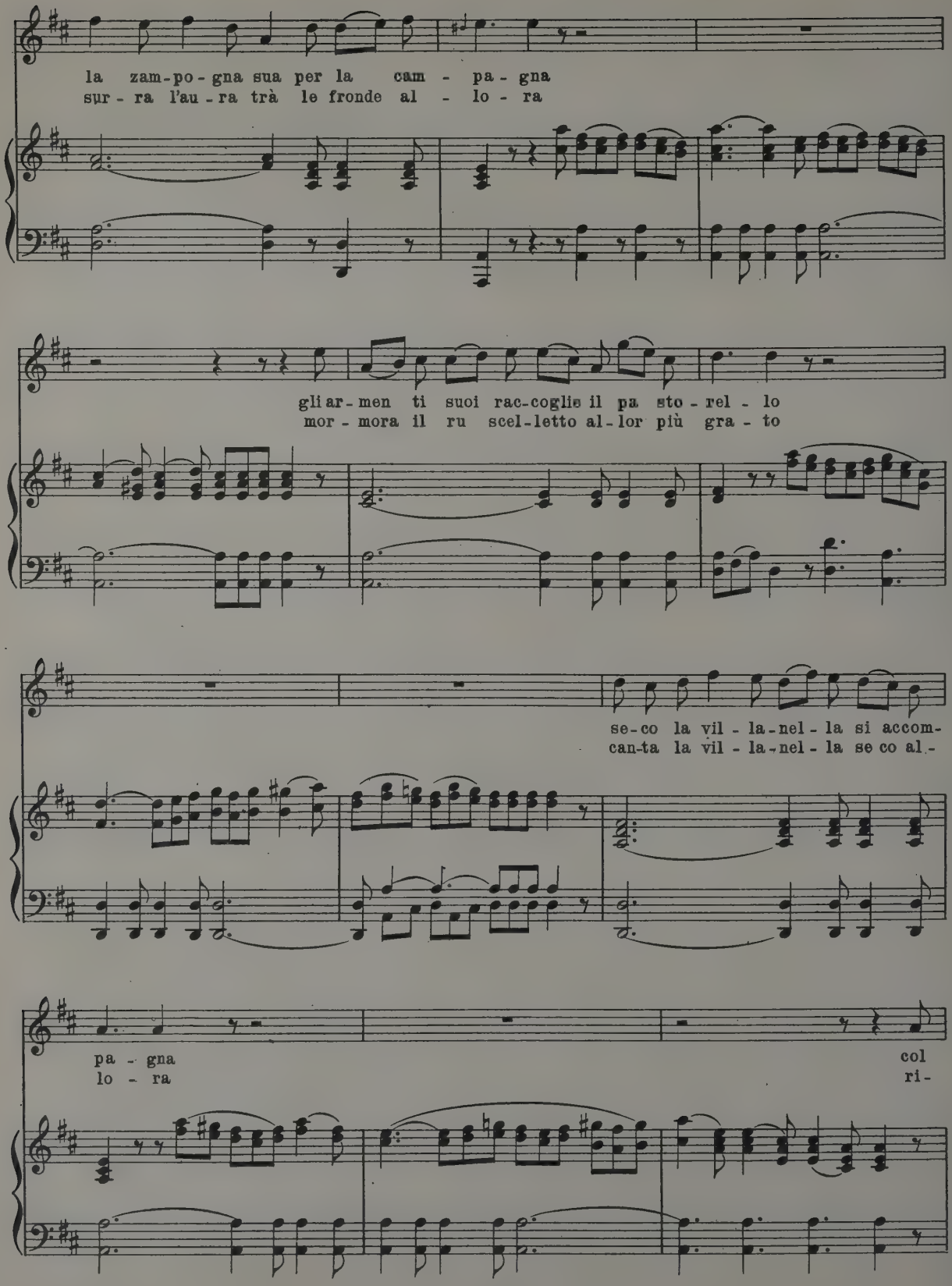

Assai sostenuto
pp
Co - me rag-gio di sol
molto cresc.
dim.
pp
sempre Pedale
p
mi - te e se - re - no, co - me rag-gio di sol mi - te e se - re - no
p
affrett. p. a p.
so-vra pla - ci - di flut - ti si ri - po - sa men - tre del
pp
affrett. p. a p.
pp
ma - re, men - tre del ma - re nel pro - fon - do se - no stà la tem-
pp

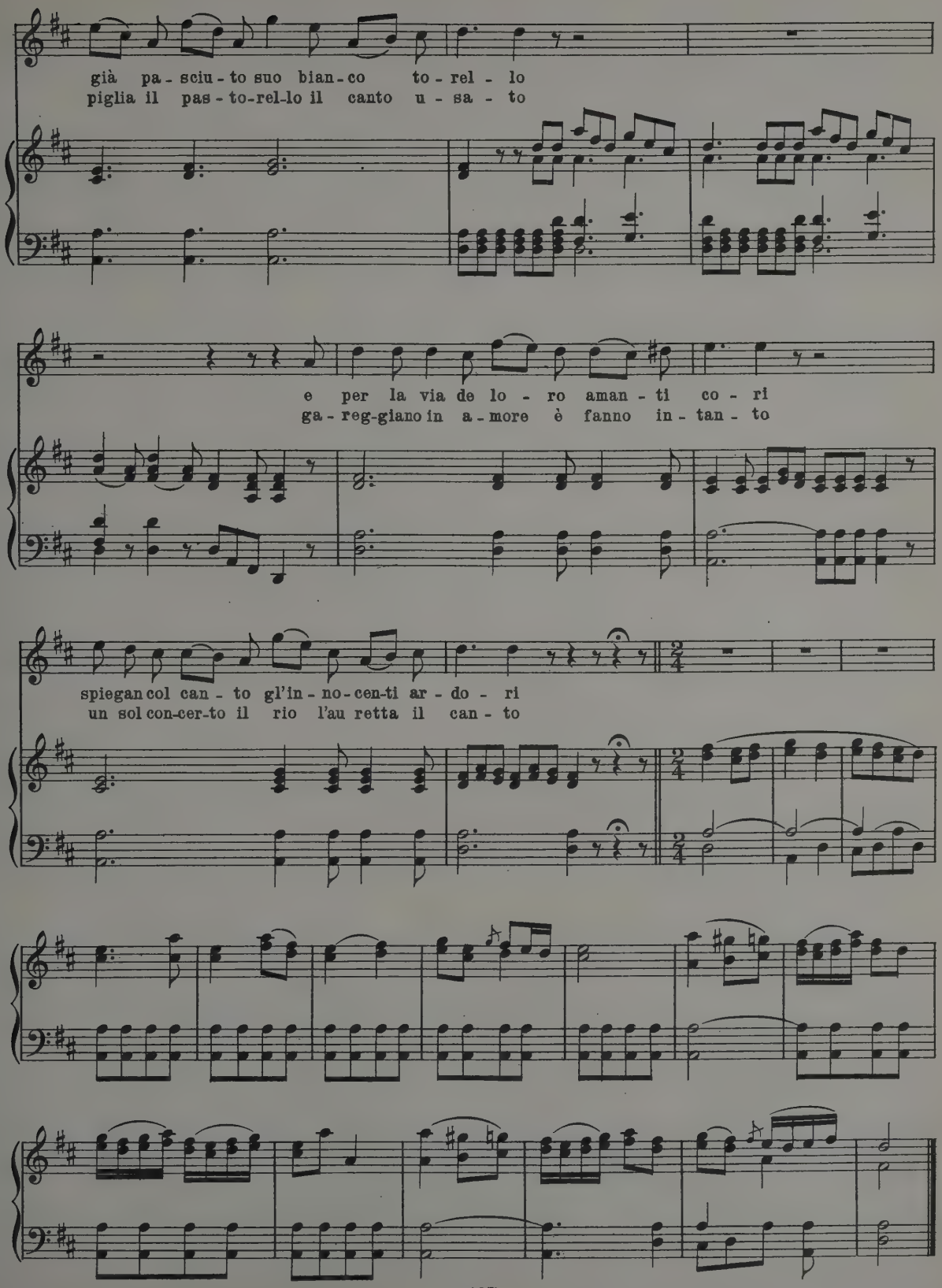

pe - - - sta a - sco - - sa co-si
rit.
f
rall.
cresc. e string.
rit.
col canto
p tranquillo
'ri - so ta - lor ga-io e pa - ca - to di con - ten - to, di gio-ia un lab-bro in-
rit.
slent.
fio - ra men - tre nel suo se - gre - to il cor pia - ga - - to
slent.
f
rit.
rall
pp
s'an-goscia e si mar-to - - ra.
rit.
col canto
perd. e rit.
ppp

Giovanni Paësiello (1741-1816)

Nina (Canzone)


Andante
p
Già il sol si ce - la dietro al - la mon - ta - gna e il
Al na-scer poi del - la no-vella au - ro - ra nel
p
prato al suo par-tir si fa men bel - lo col-
primo as-pet - to suo ri-torna il pra - to su-


la zam-po-gna sua per la cam - pa-gna
sur-ra l'au-ra trà le fronde al - lo-ra
gli ar-men ti suoi rac-coglie il pa sto-rel - lo
mor-mora il ru scel-letto al-lor più gra - to
se-co la vil-la-nel-la si accom-
can-ta la vil-la-nel-la se co al-
pa - gna
lo - ra
col
ri-

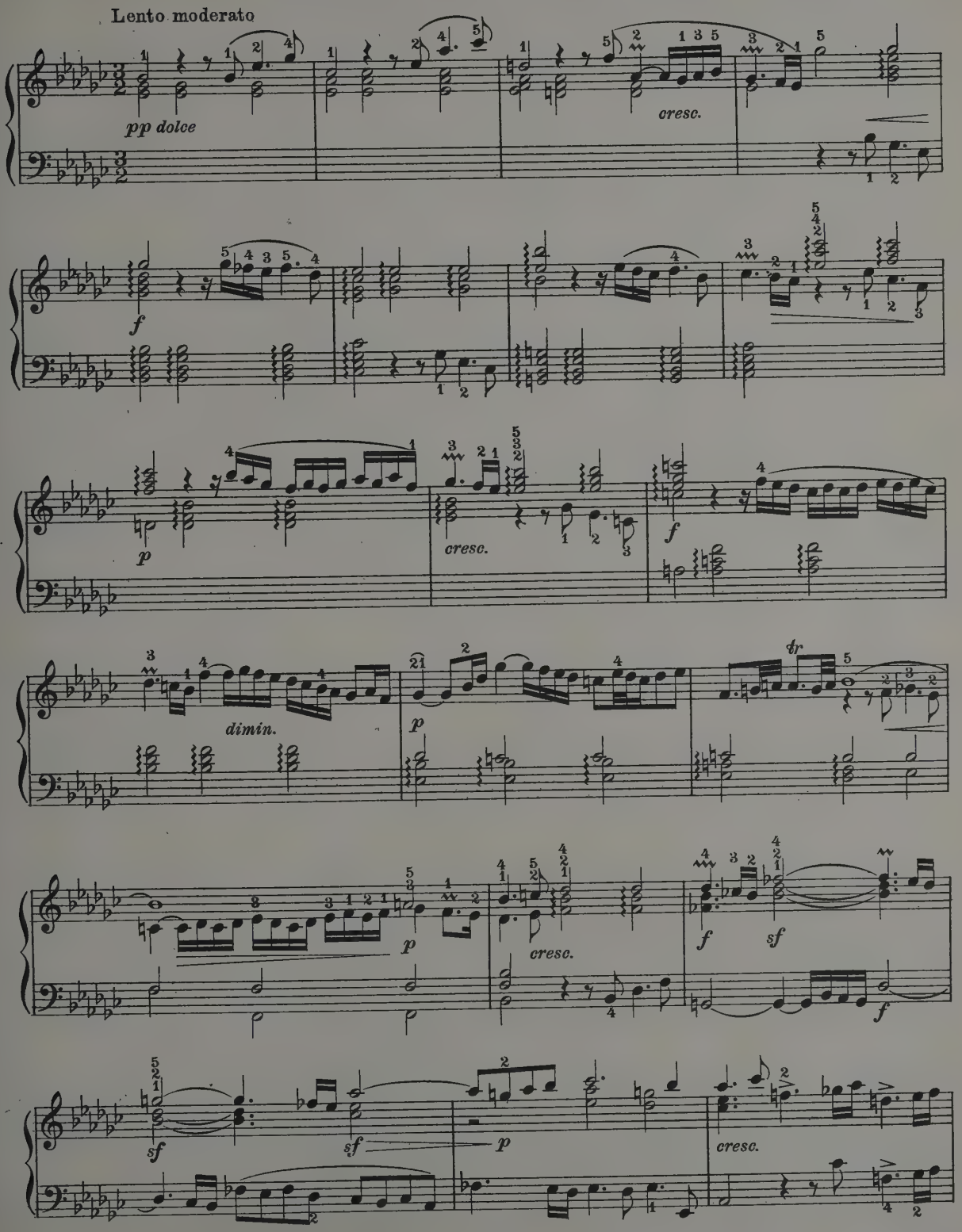

già pa - sciu - to suo bian - co to - rel - lo
piglia il pas - to-rel-lo il canto u - sa - to
e per la via de lo - ro aman - ti co - ri
ga - reg-giano in a - more è fanno in - tan - to
spiegan col can - to gl'in - no - cen-ti ar - do - ri
un sol con-cer-to il rio l'au retta il can - to

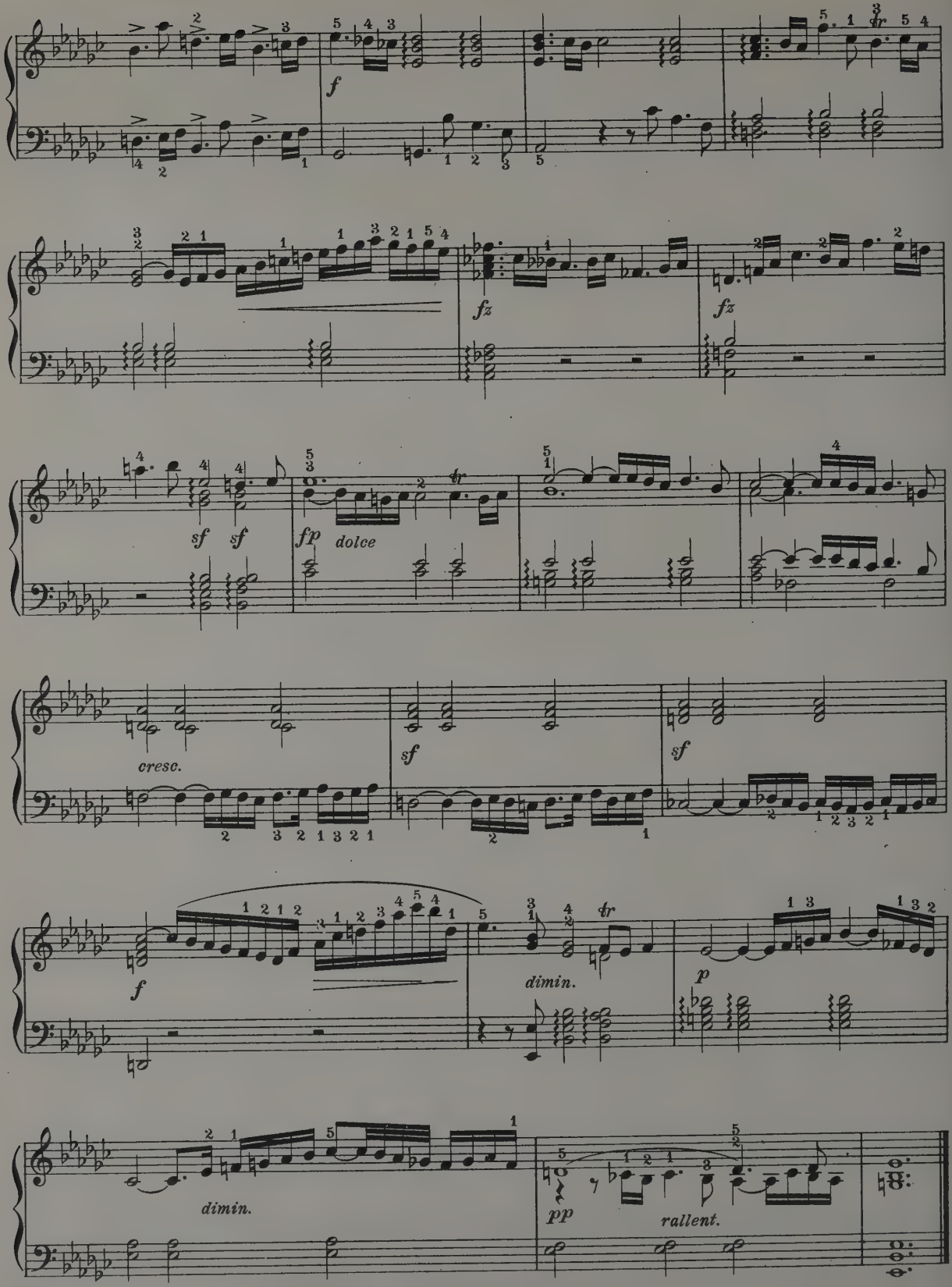
SECTION FIVE

BACH AND HANDEL

J. S. Bach (1685-1750)

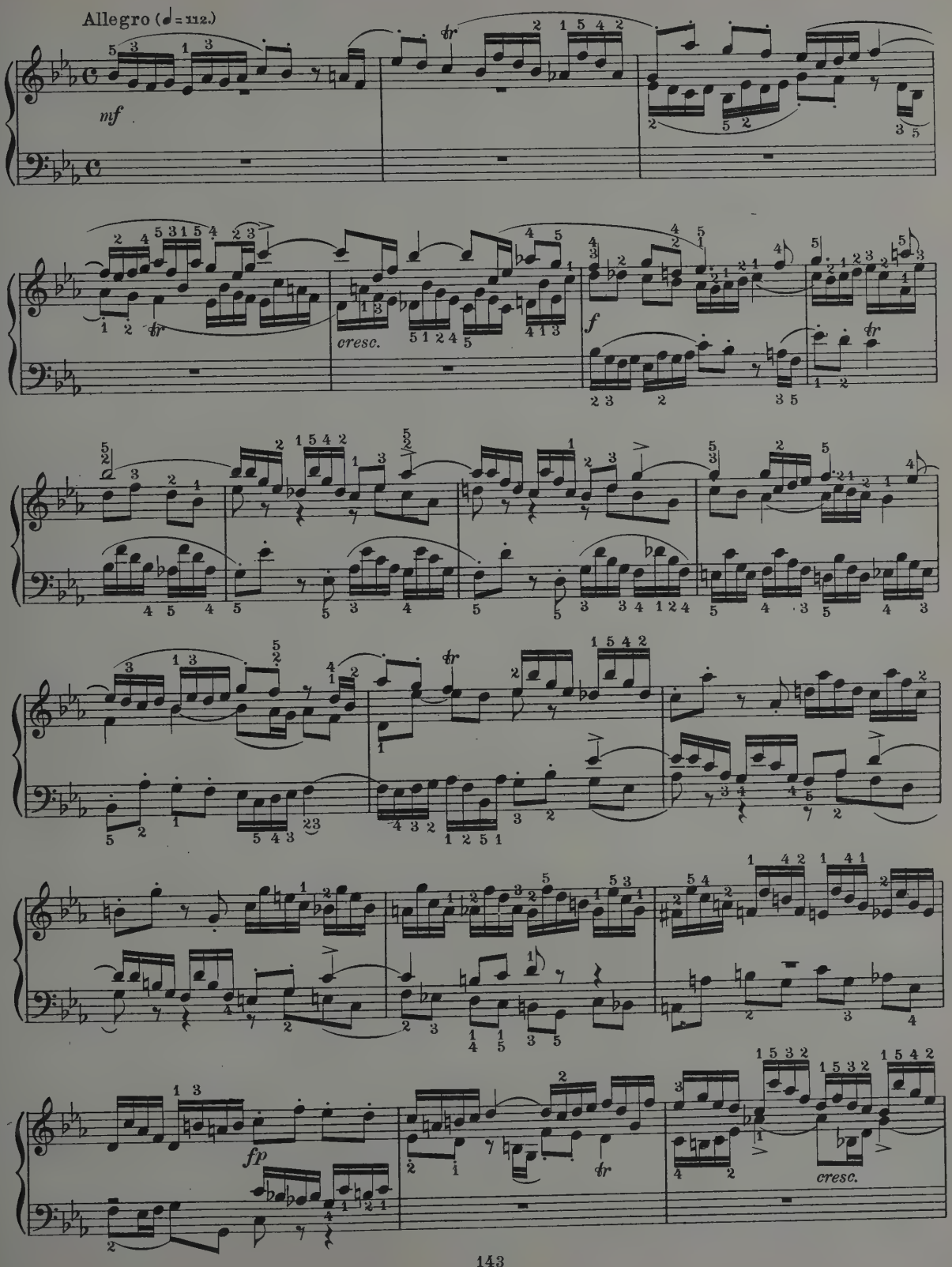
Prelude VIII. (From the Well-Tempered Clavichord)

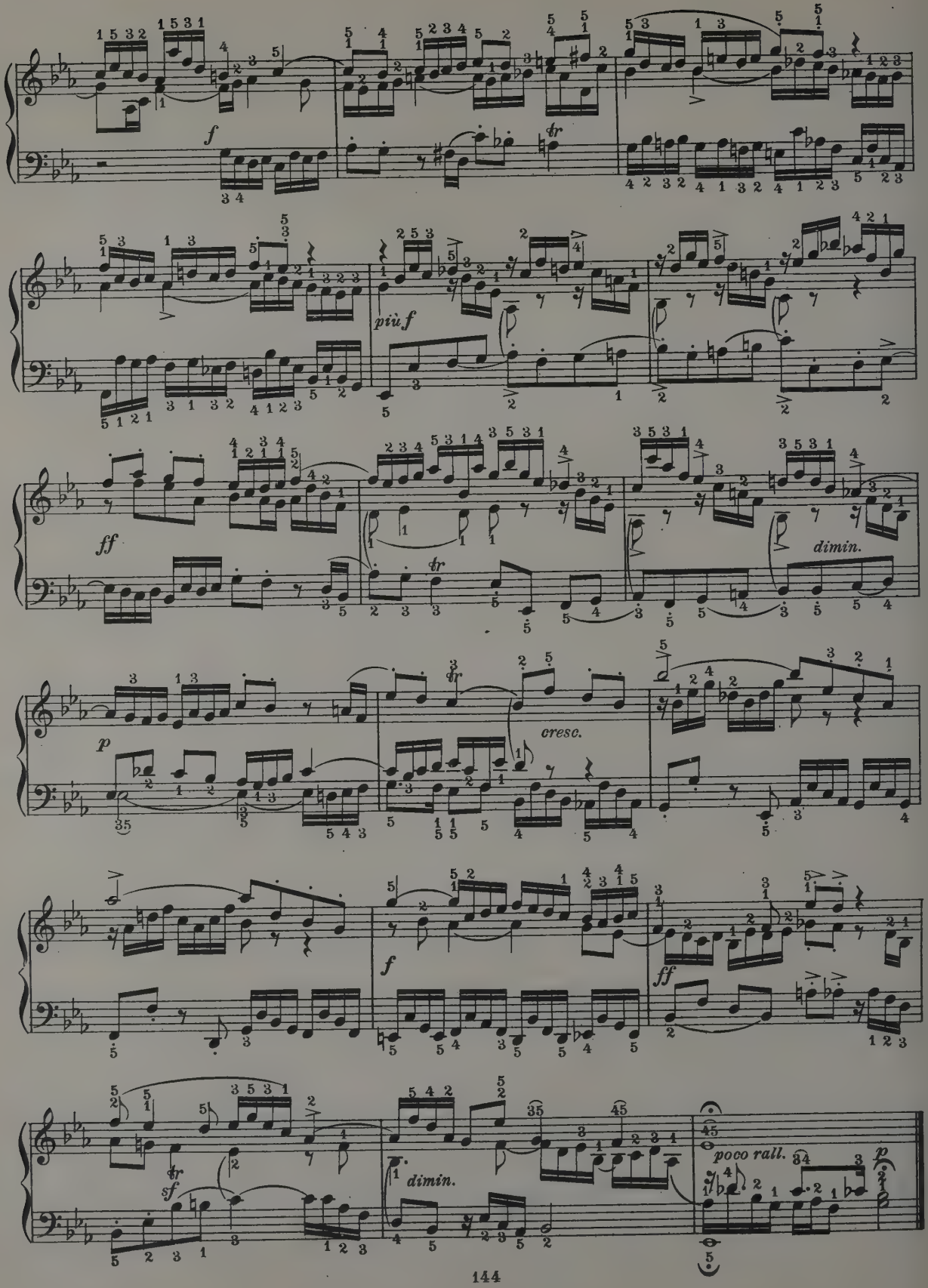



f
fz
fz
sf
sf
fp
dolce
cresc.
sf
sf
f
dimin.
p
dimin.
pp
rallent.

J. S. Bach (1685–1750)

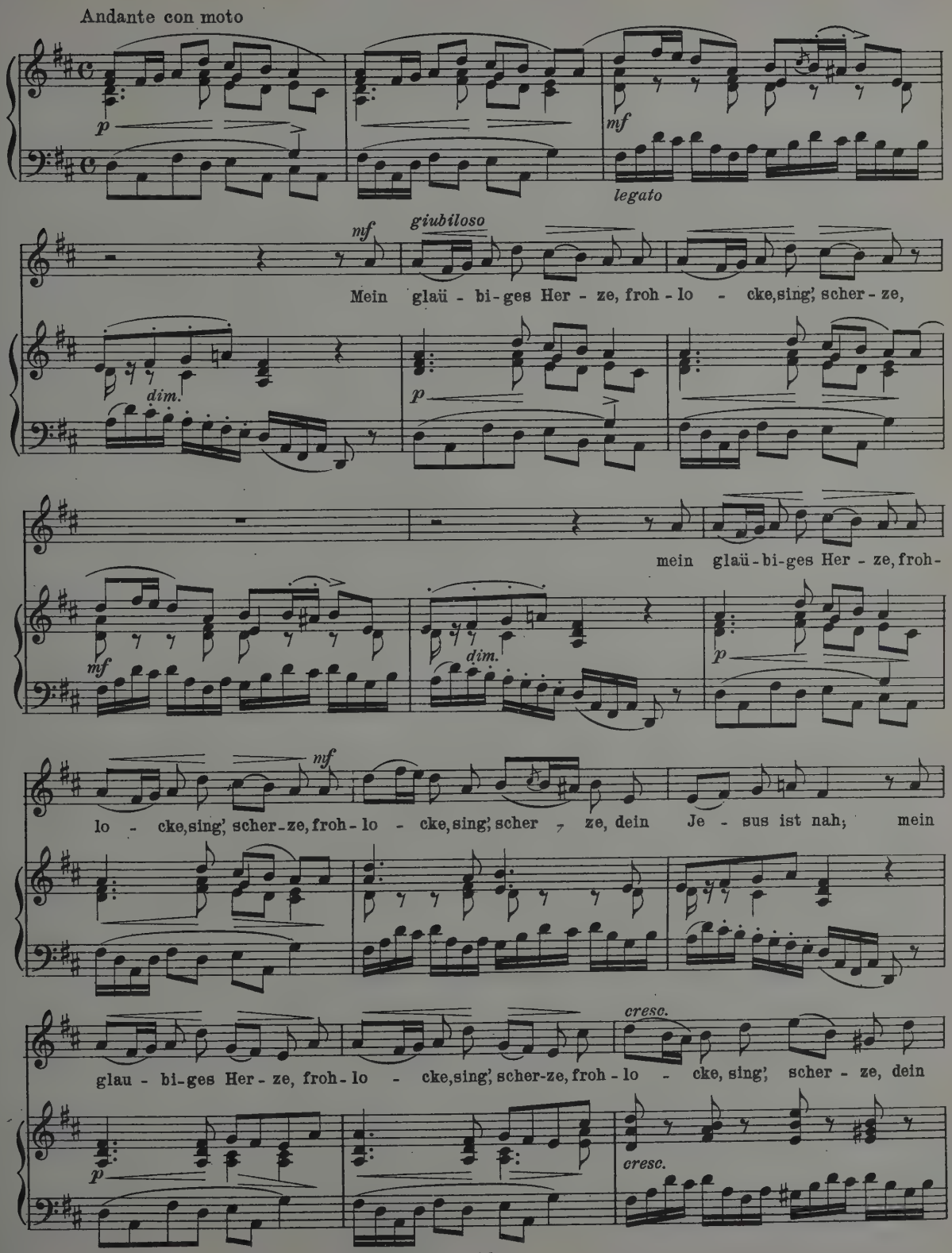
Fugue VII. (From the Well-Tempered Clavichord)

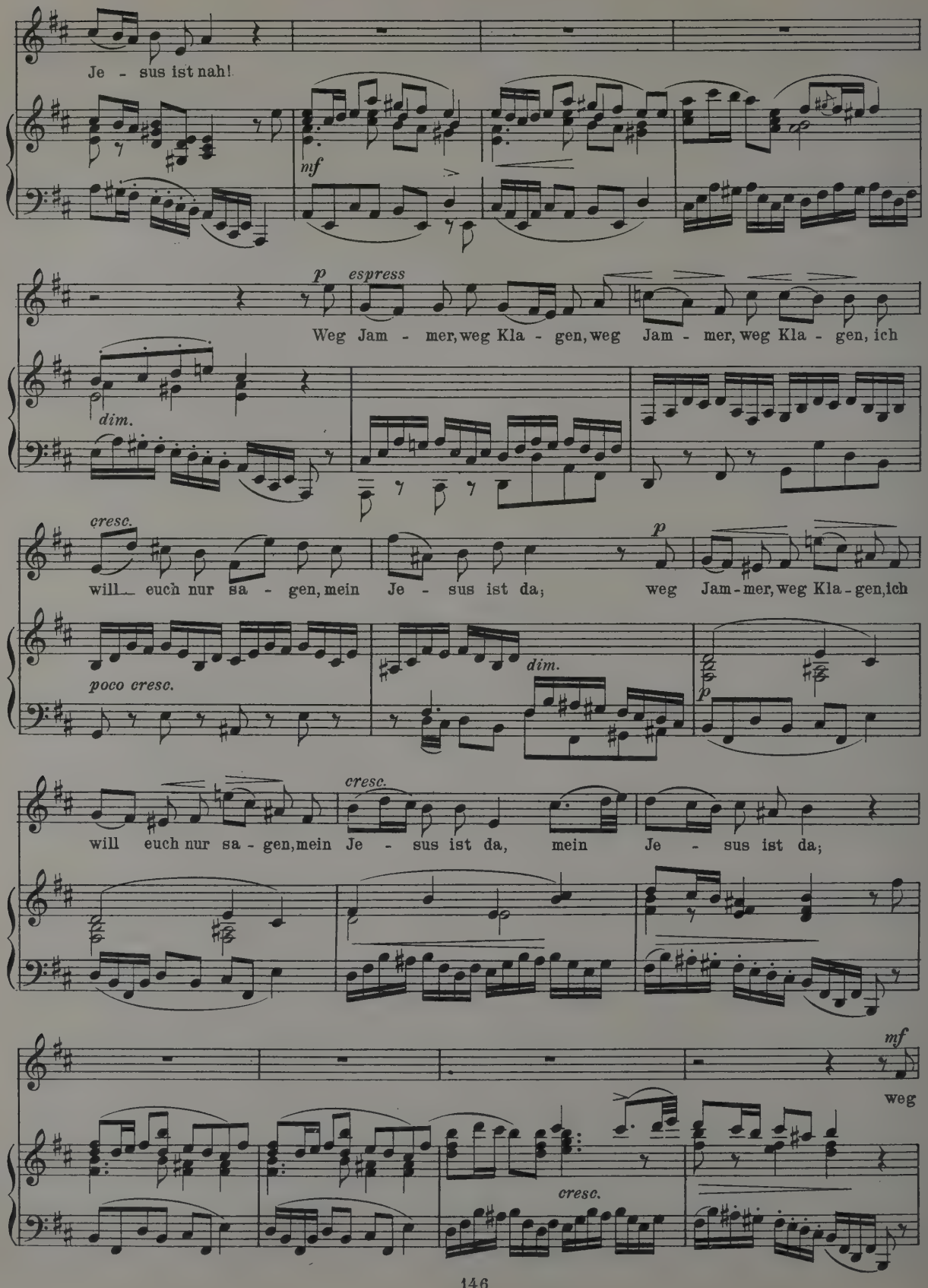


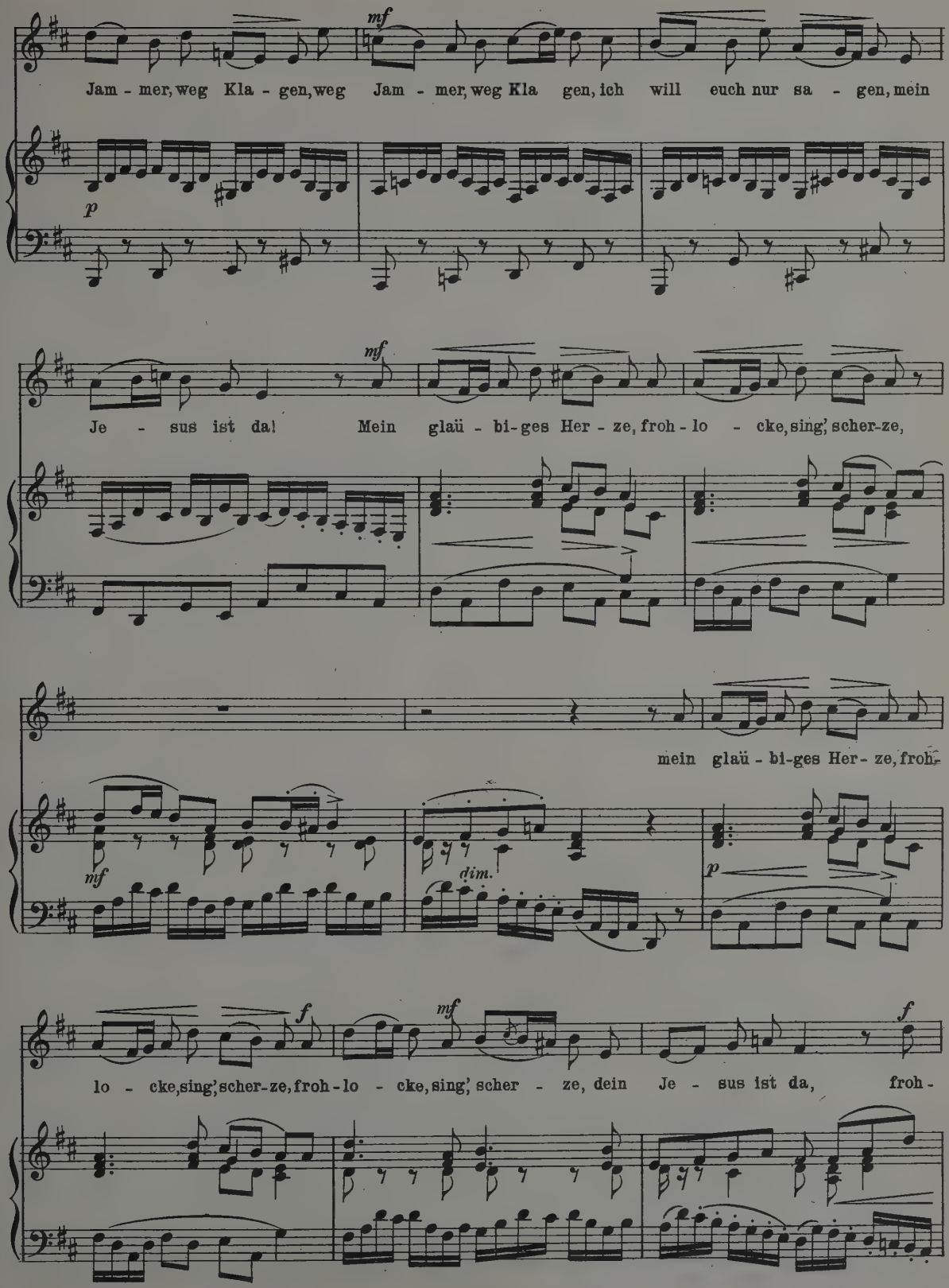

f
più f
ff
dimin.
p
cresc.
f
ff
sf
dimin.
poco rall.
p

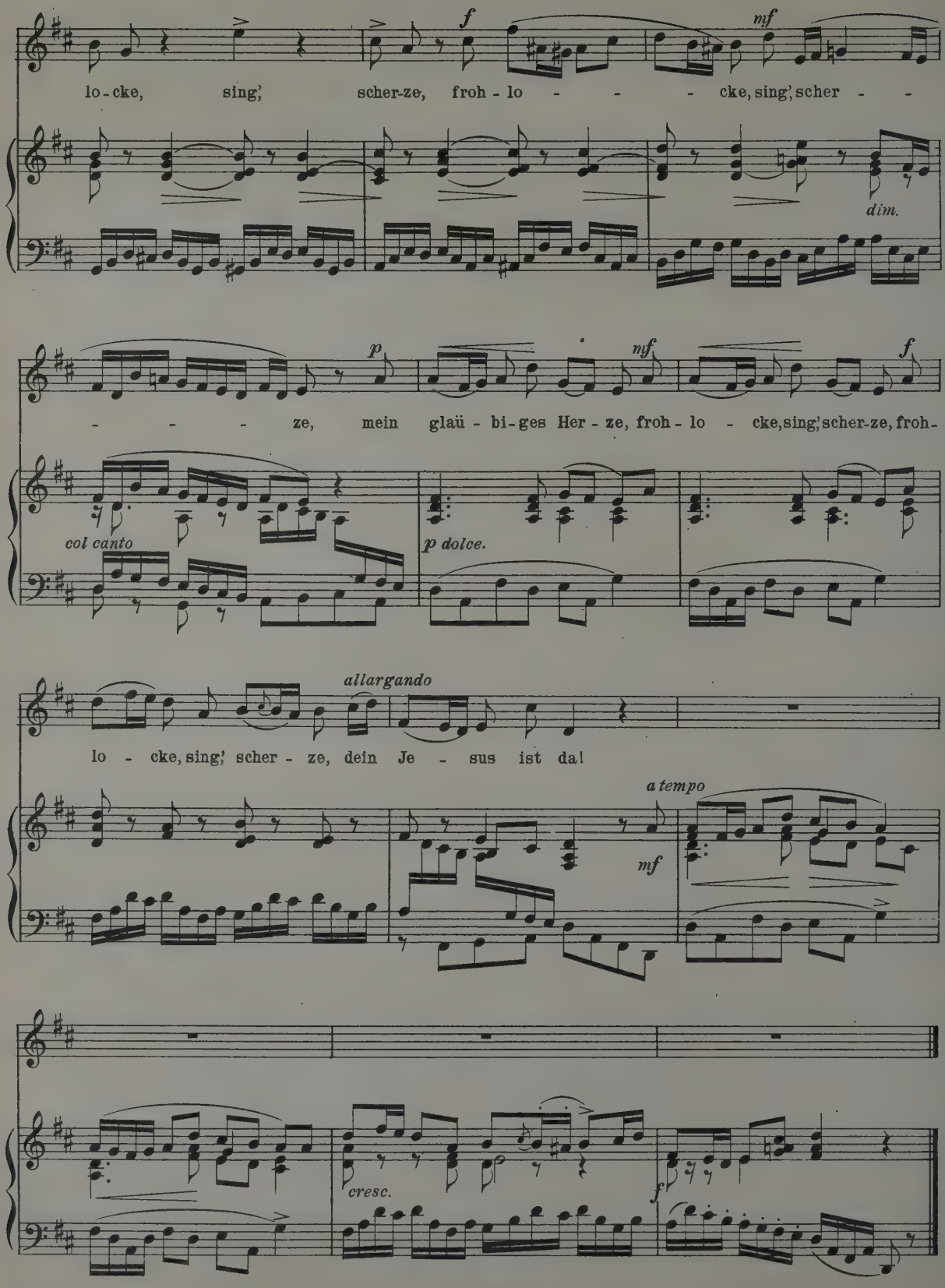
Johann Sebastian Bach (1685-1750)

"Mein gläubiges Herze"


Andante con moto
p
mf
legato
mf
giubiloso
Mein glaü - bi - ges Her - ze, froh - lo - cke, sing', scher - ze,
dim.
p
mein glaü - bi - ges Her - ze, froh -
mf
dim.
p
mf
lo - cke, sing', scher - ze, froh - lo - cke, sing', scher - ze, dein Je - sus ist nah; mein
cresc.
glau - bi - ges Her - ze, froh - lo - cke, sing', scher - ze, froh - lo - cke, sing', scher - ze, dein
p
cresc.

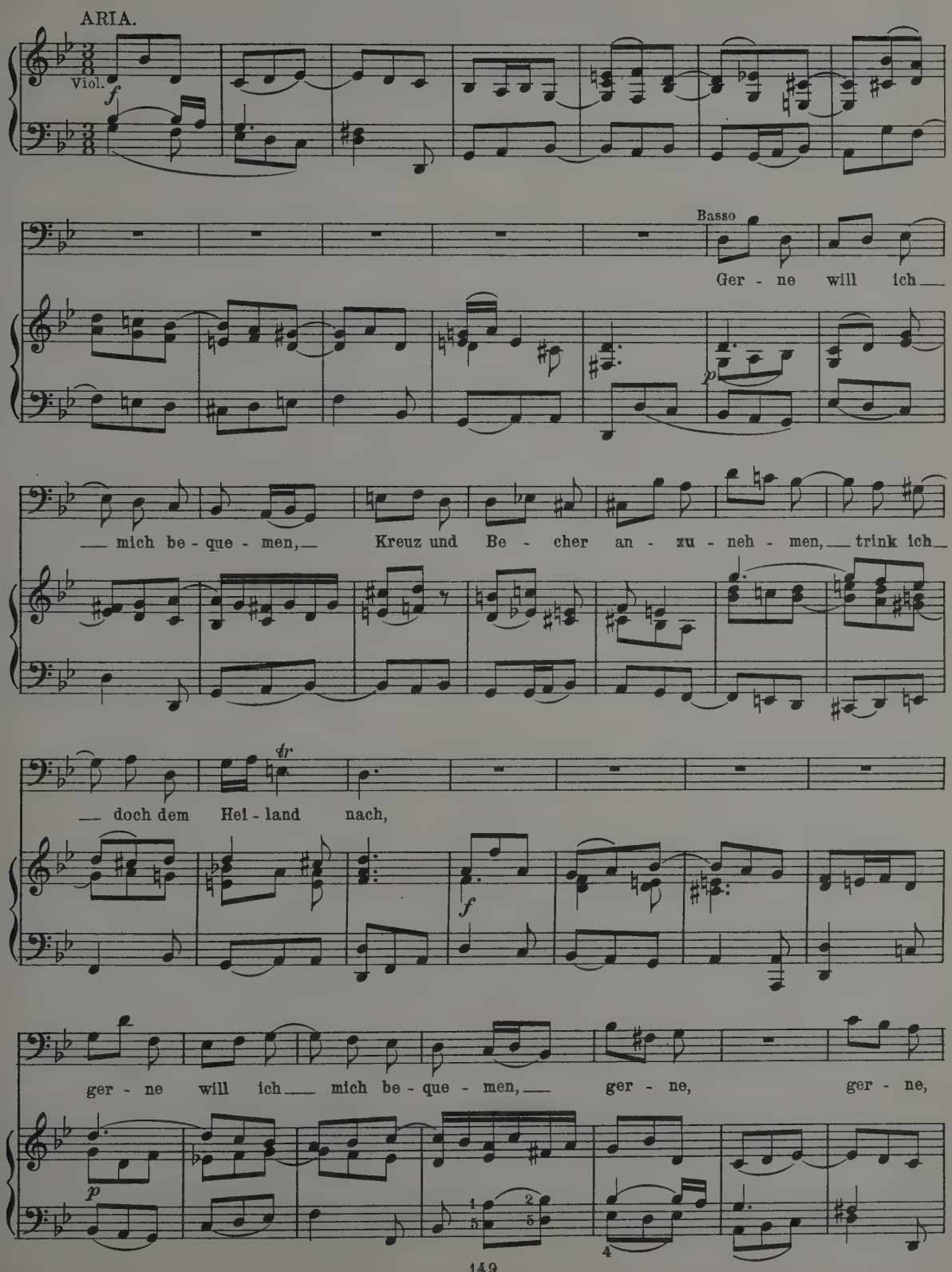

Je - sus ist nah!
mf
p espress
Weg Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich
dim.
cresc.
will euch nur sa - gen, mein Je - sus ist da;
p
weg Jam - mer, weg Kla - gen, ich
poco cresc.
dim.
p
cresc.
will euch nur sa - gen, mein Je - sus ist da, mein Je - sus ist da;
mf
weg
cresc.

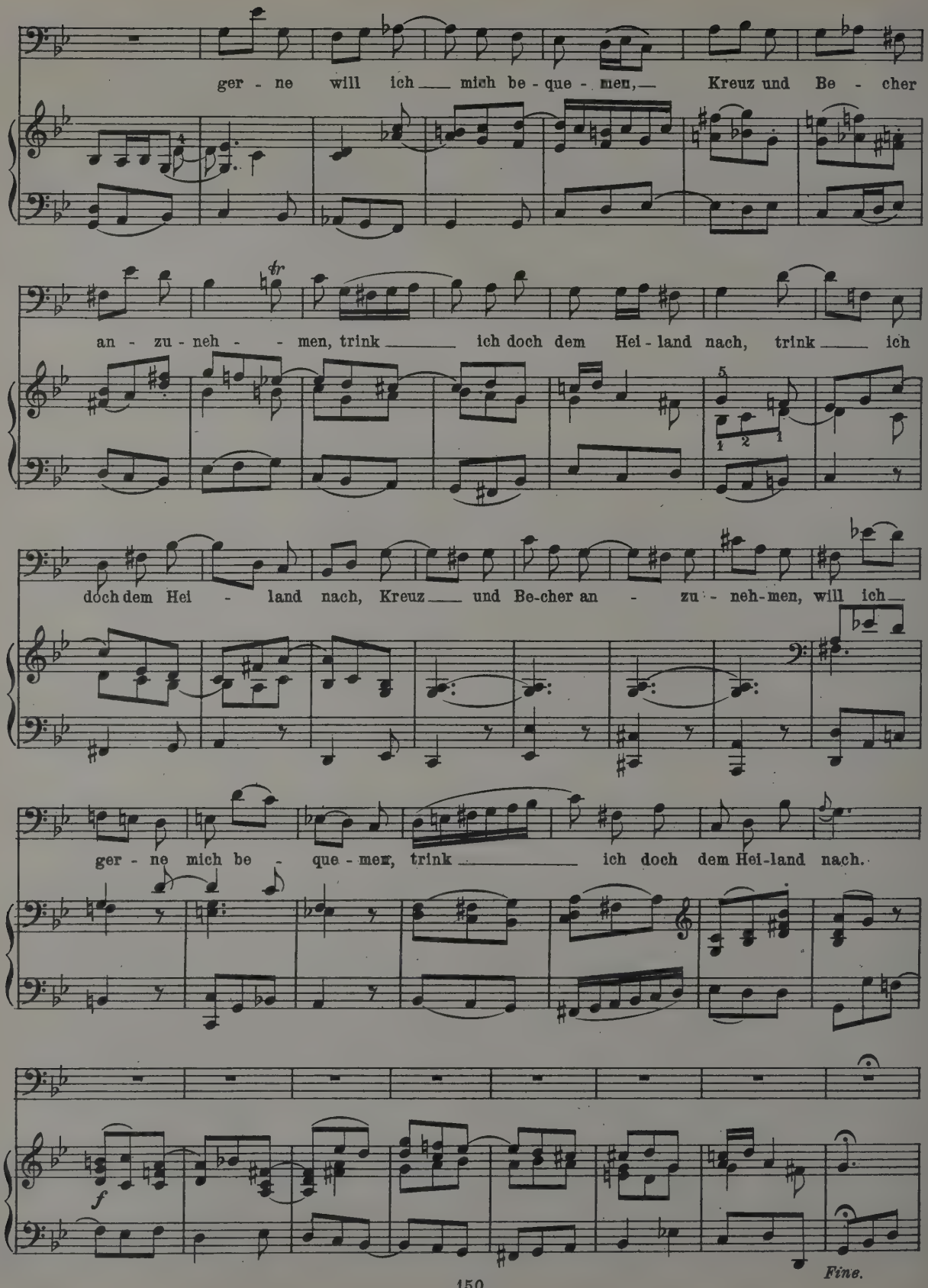

mf
Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla gen, ich will euch nur sa - gen, mein
p
mf
Je - sus ist da! Mein glaü - bi - ges Her - ze, froh - lo - cke, sing', scher - ze,
mein glaü - bi - ges Her - ze, froh -
mf
dim.
p
f
mf
f
lo - cke, sing', scher - ze, froh - lo - cke, sing', scher - ze, dein Je - sus ist da, froh -

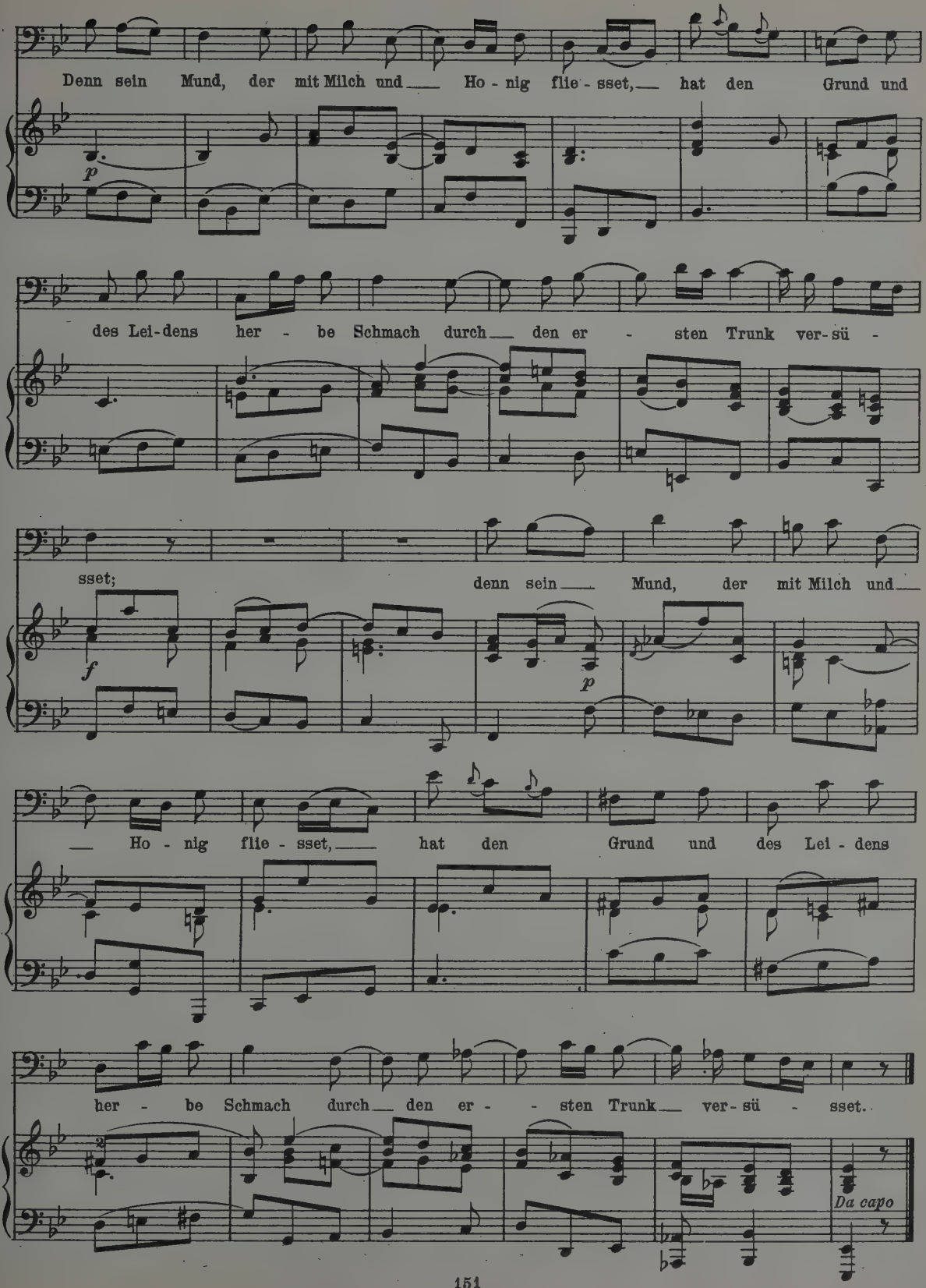

lo - cke, sing', scher-ze, froh - lo - - - cke, sing', scher - -
f
mf
dim.
- - - - ze, mein glaü - bi - ges Her - ze, froh - lo - cke, sing', scher-ze, froh-
p
mf
f
col canto
p dolce.
allargando
lo - cke, sing' scher - ze, dein Je - sus ist da!
a tempo
mf
cresc.
f

J. S. Bach (1685-1750)

From the St. Matthew Passion

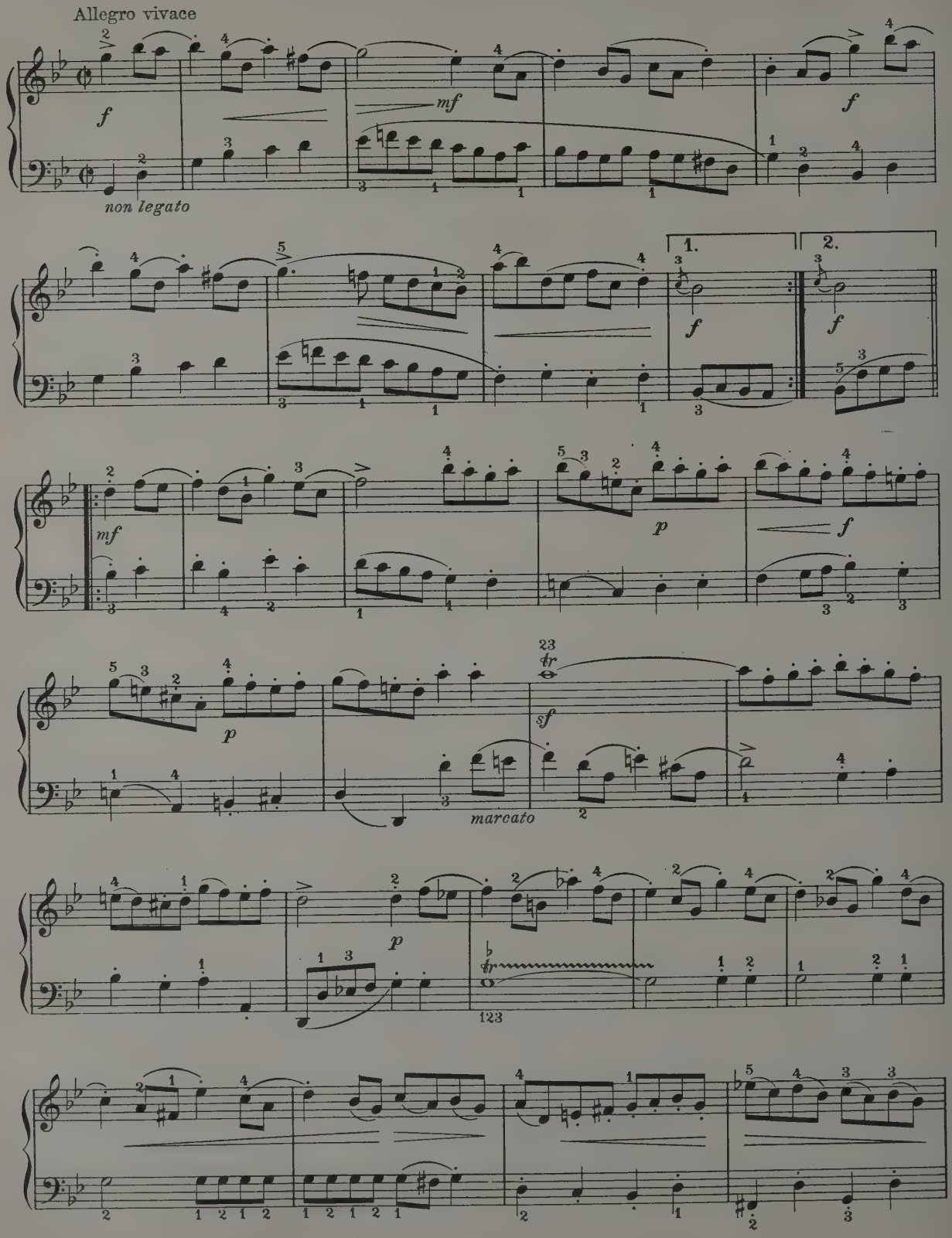

ARIA.
Viol.
Basso
Ger - ne will ich
mich be - que - men, Kreuz und Be - cher an - zu - neh - men, trink ich
doch dem Hei - land nach,
ger - ne will ich mich be - que - men, ger - ne, ger - ne,

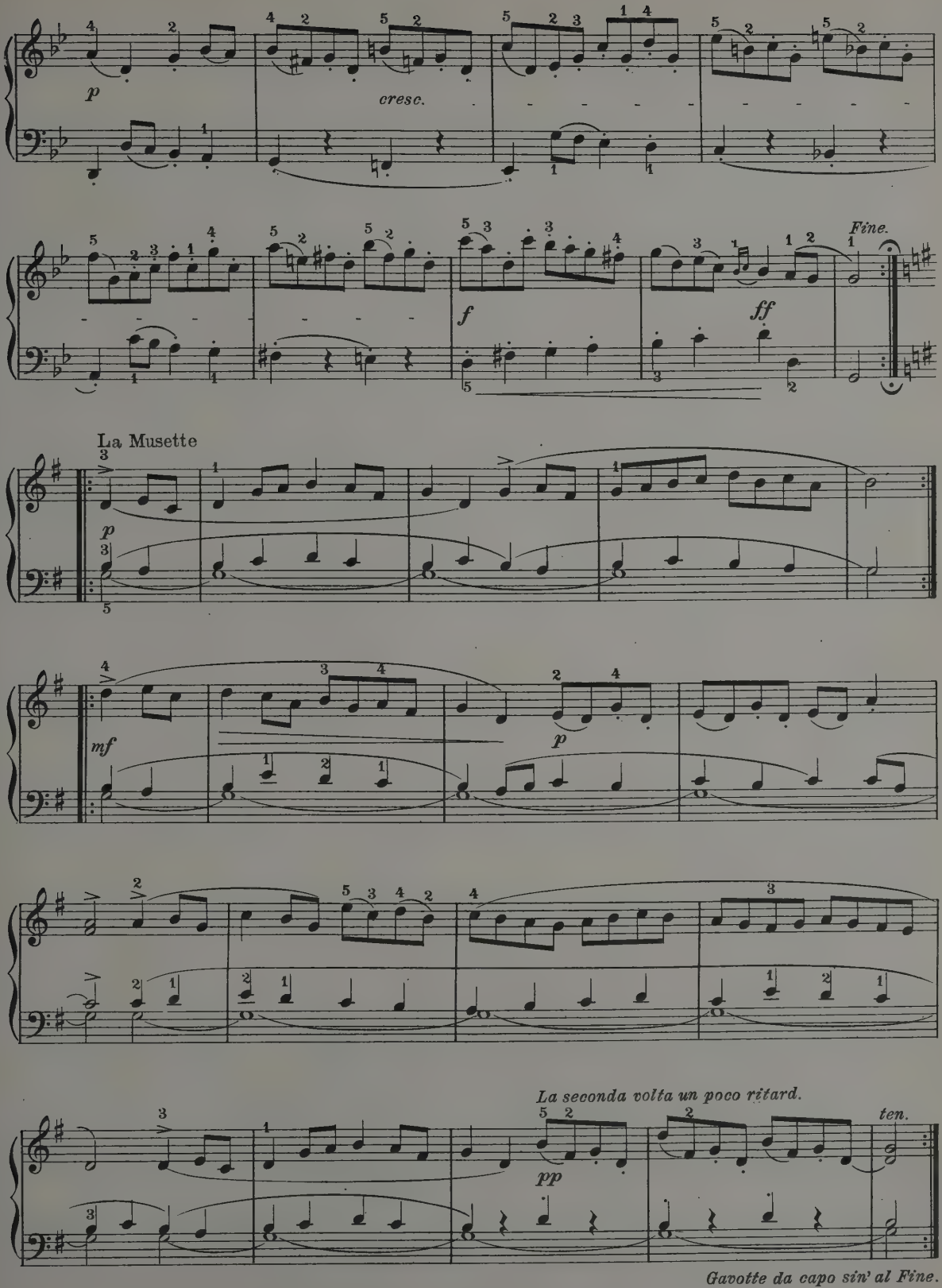

ger - ne will ich mich be - que - men, Kreuz und Be - cher
an - zu - neh - men, trink ich doch dem Hei - land nach, trink ich
doch dem Hei - land nach, Kreuz und Be-cher an - zu - neh-men, will ich
ger - ne mich be - que - men, trink ich doch dem Hei-land nach.
f
Fine.


Denn sein Mund, der mit Milch und Ho - nig flie - sset, hat den Grund und
des Lei-dens her - be Schmach durch den er - sten Trunk ver-sü -
sset; denn sein Mund, der mit Milch und
Ho - nig flie - sset, hat den Grund und des Lei - dens
her - be Schmach durch den er - sten Trunk ver-sü - sset.
Da capo

Johann Sebastian Bach (1685-1750)

Gavotte from the Third English Suite

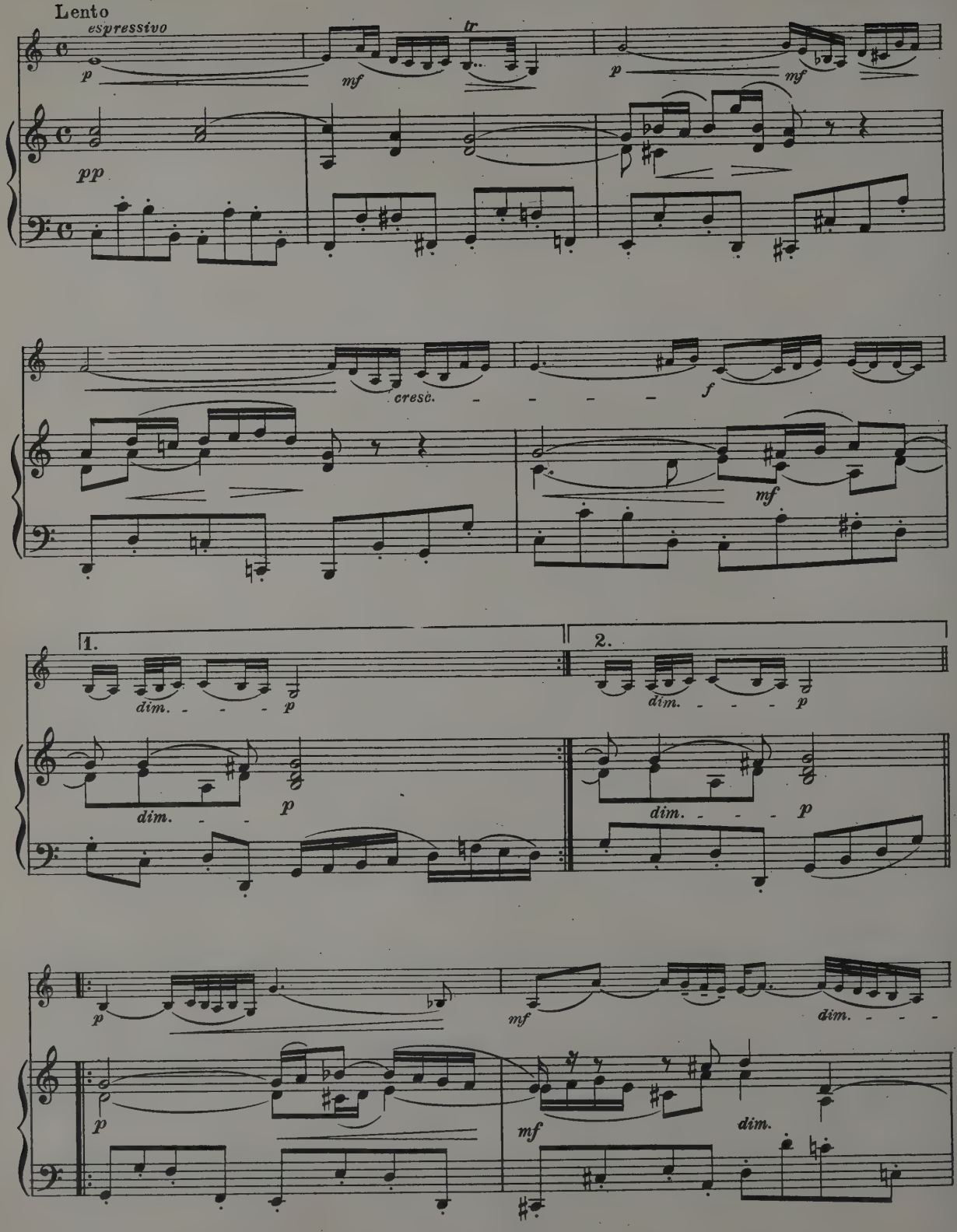


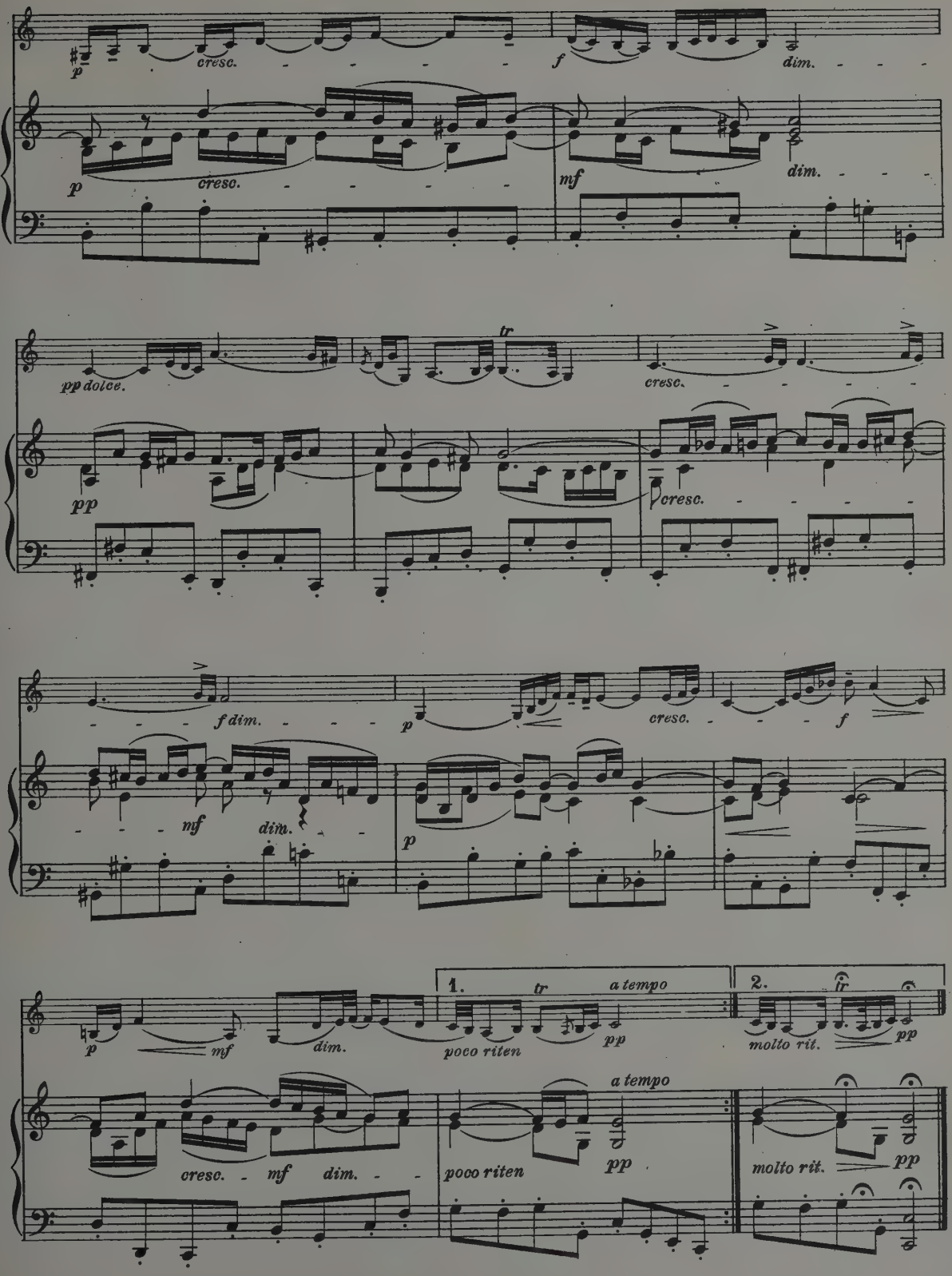

p
cresc.
f
ff
Fine.
La Musette
p
mf
p
La seconda volta un poco ritard.
pp
ten.
Gavotte da capo sin' al Fine.

Joh. Seb. Bach (1685 - 1750)

Air from the Suite in D major

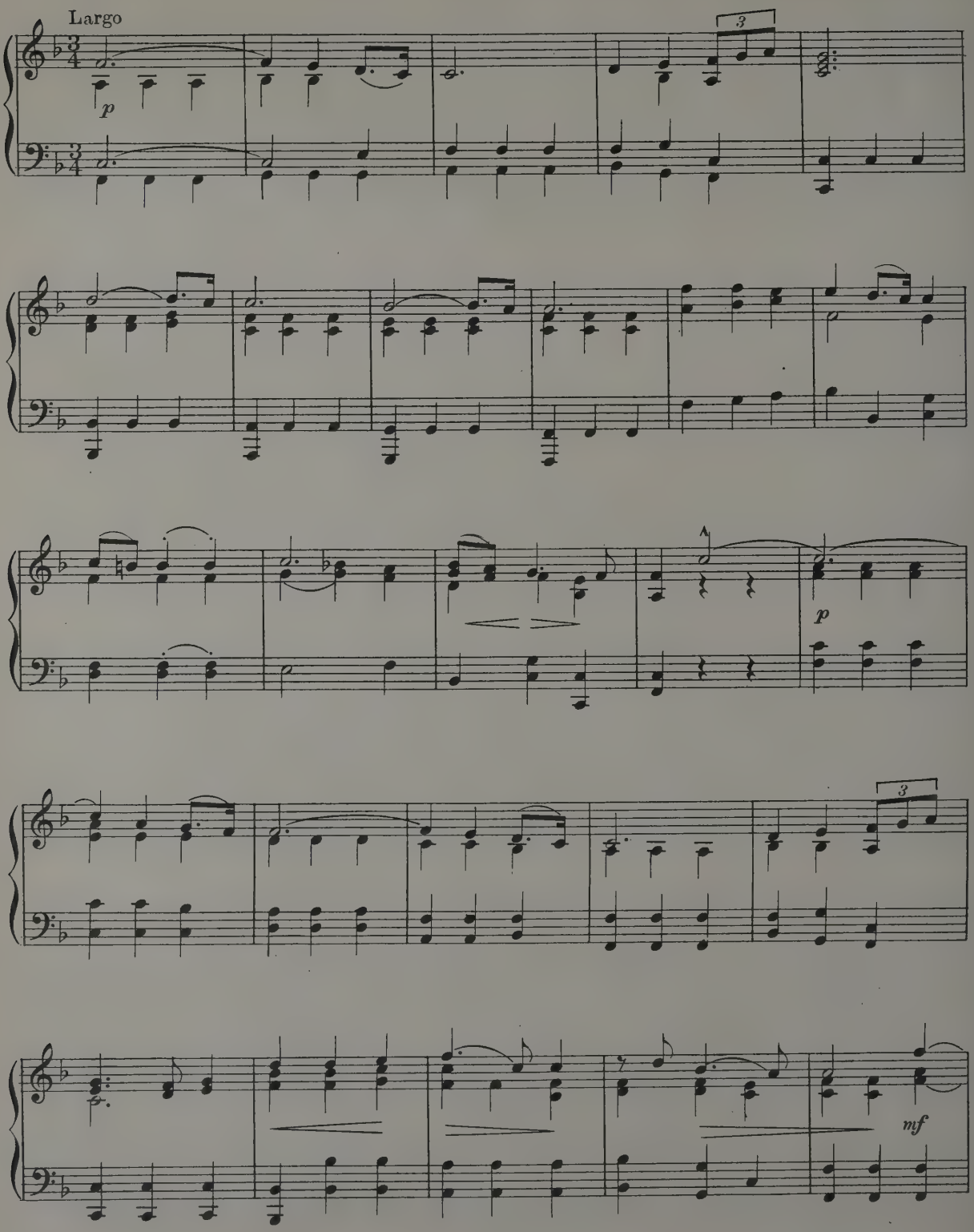
Arr. for Violin and Pianoforte

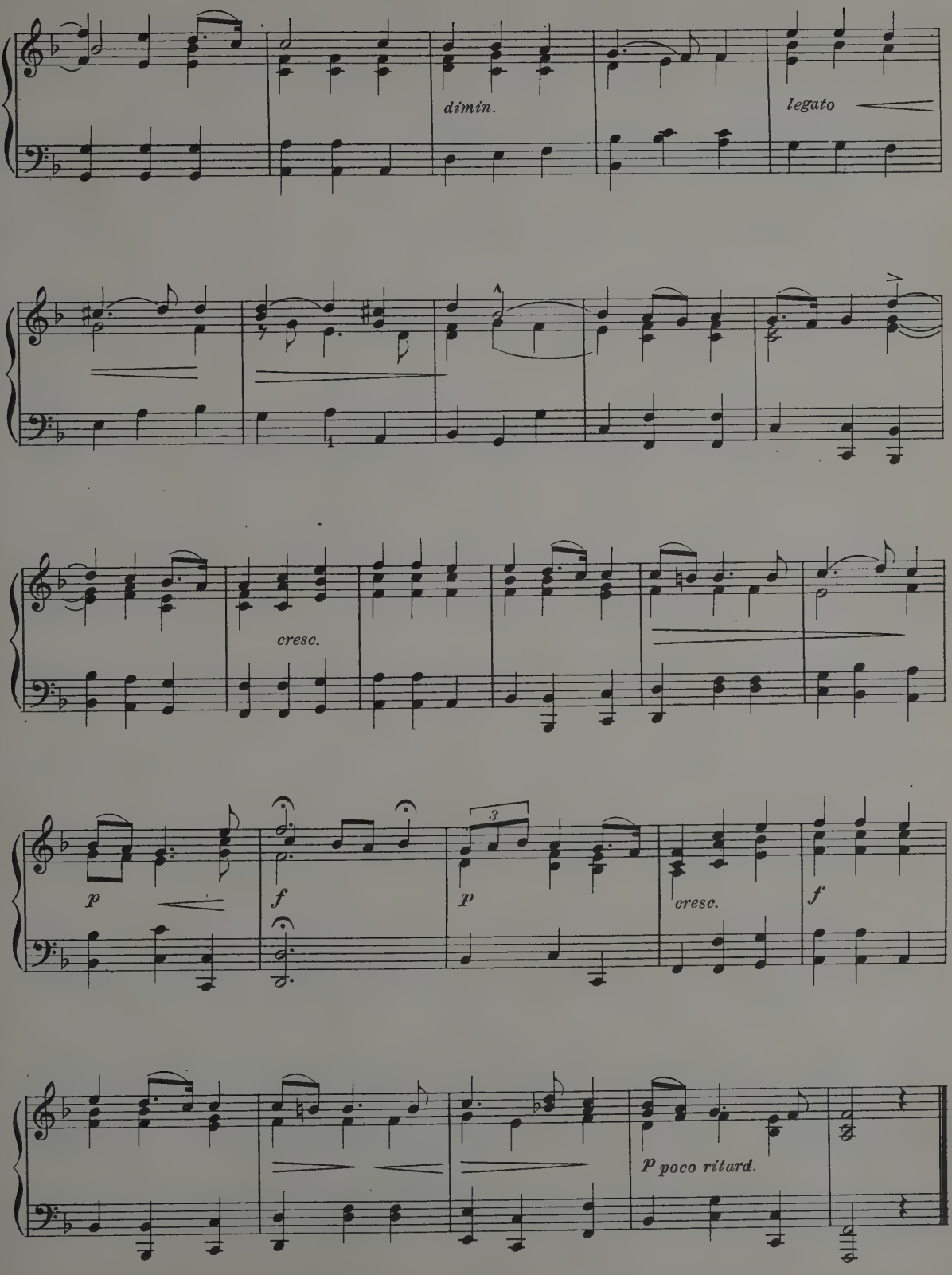



p
cresc.
f
dim.
p
cresc.
mf
dim.
pp dolce.
tr
cresc.
pp
cresc.
f dim.
p
cresc.
f
mf
dim.
p
1.
tr
a tempo
2.
tr
p
mf
dim.
poco riten
pp
molto rit.
pp
a tempo
cresc.
mf
dim.
poco riten
pp
molto rit.
pp

G. F. Handel (1685-1758)

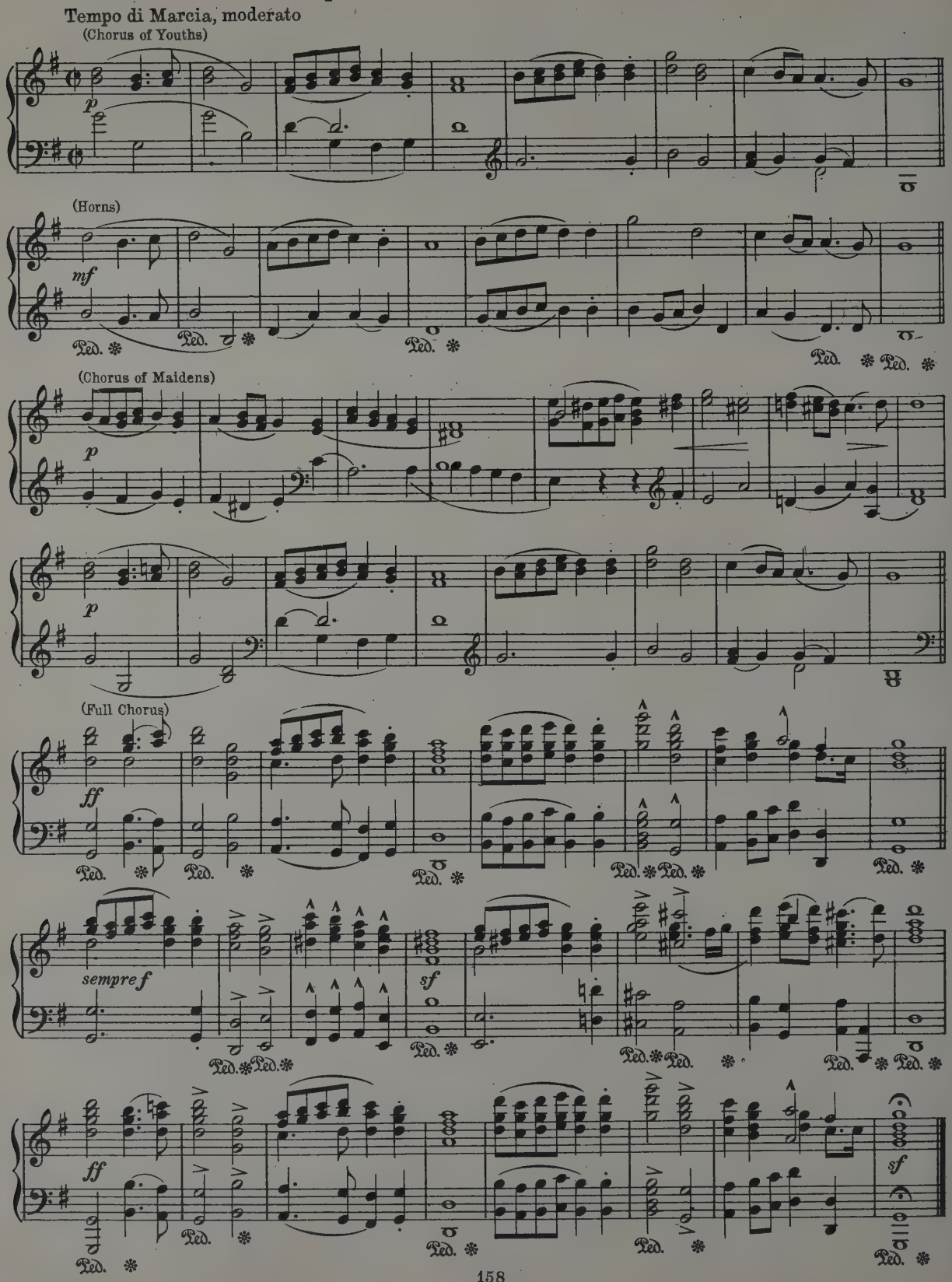
Largo from "Xerxes"




dimin.
legato
cresc.
p
f
p
3
cresc.
f
P poco ritard.

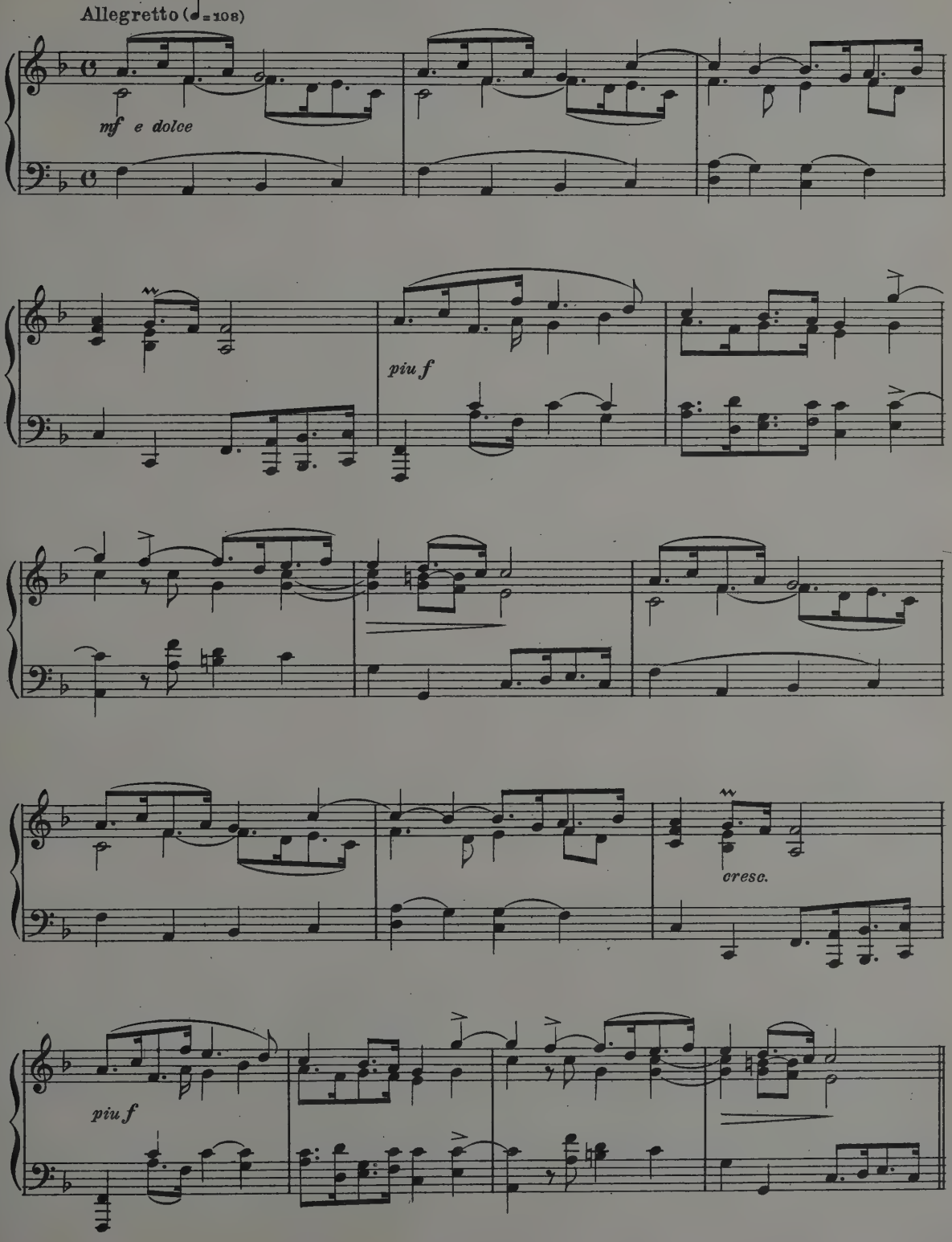
G. F. Handel (1685-1758)

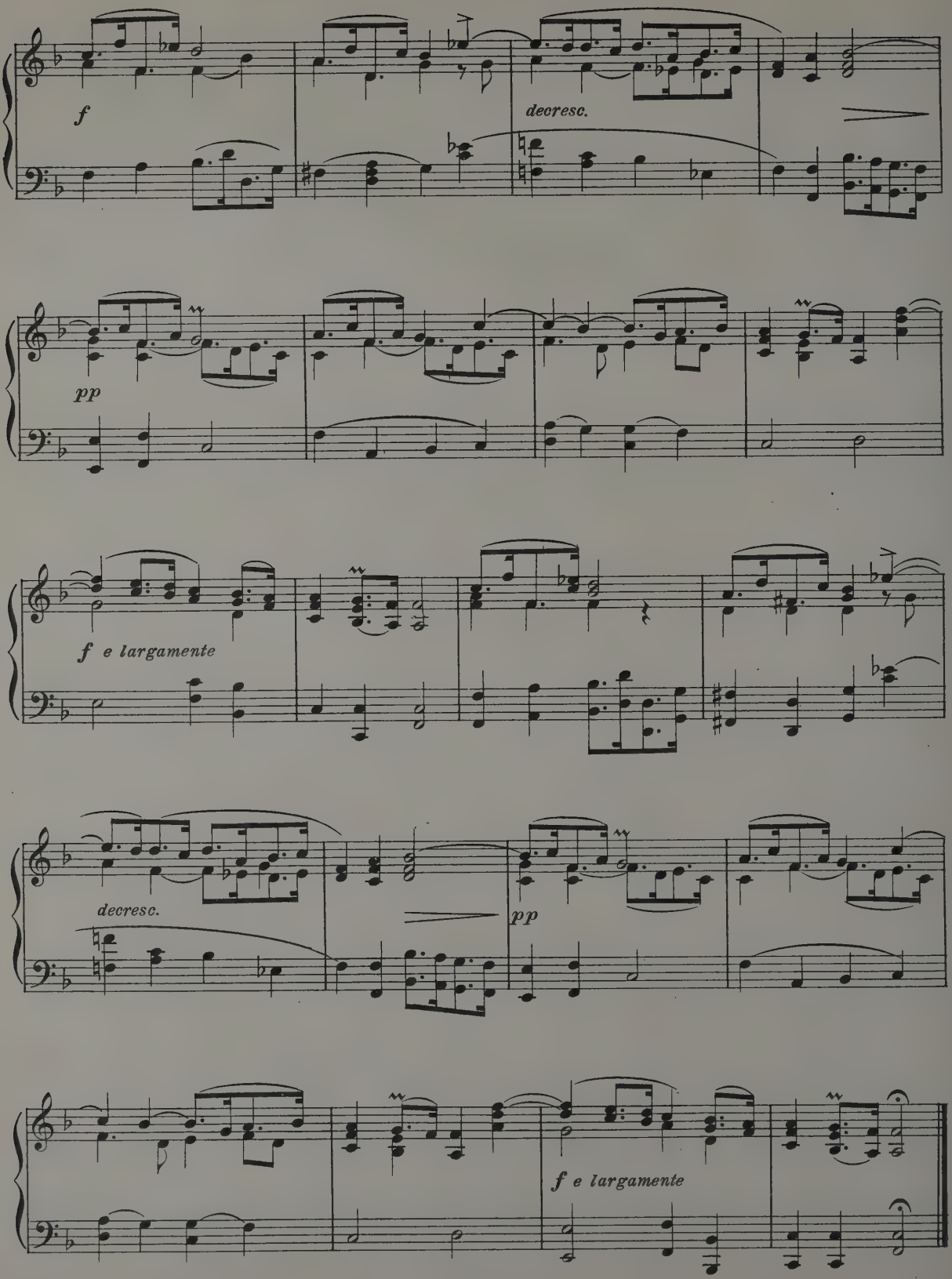
Triumphal March from "Judas Maccabaeus"



George Frederick Handel (1685-1759)

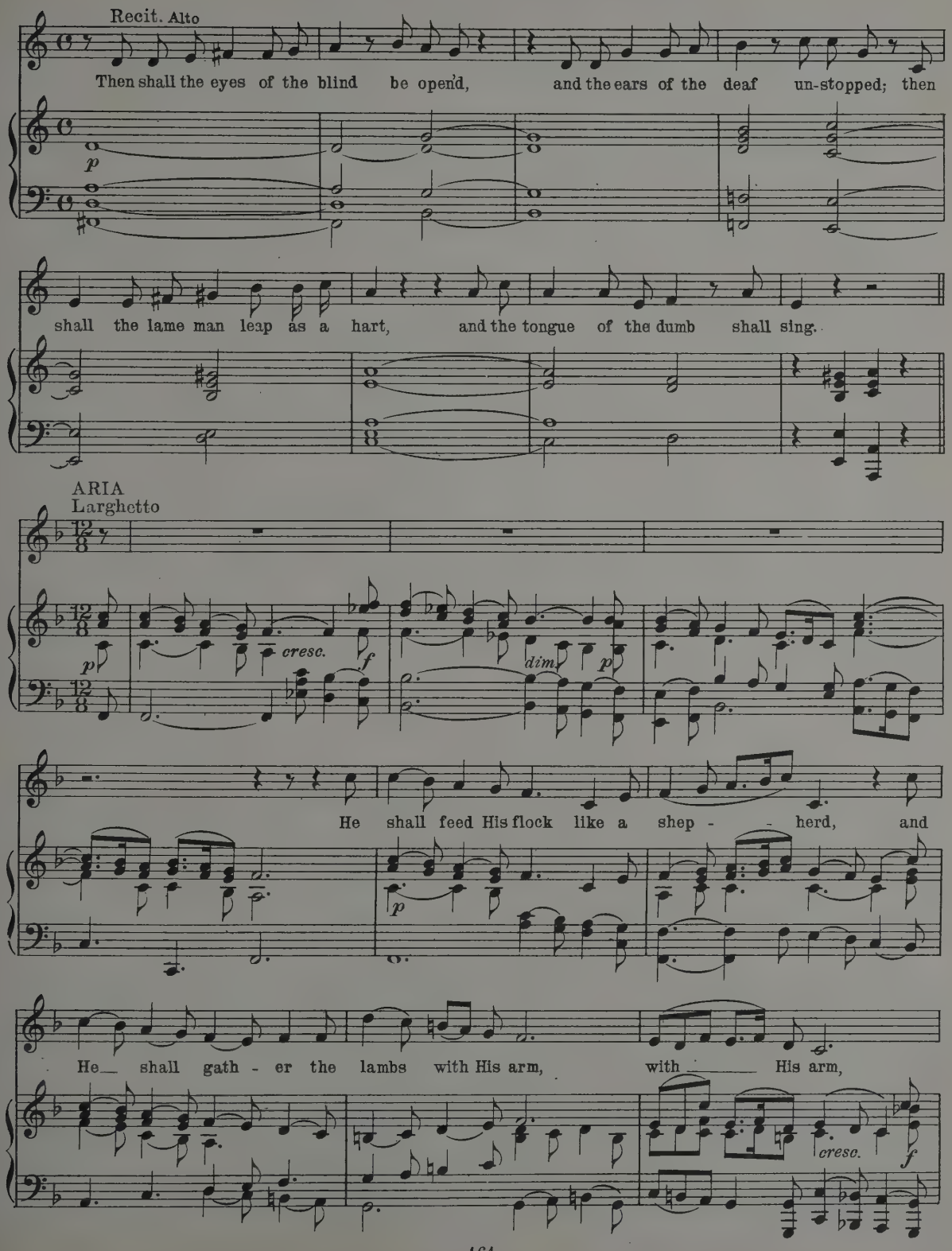
Allegretto From the "Water Music (1715)

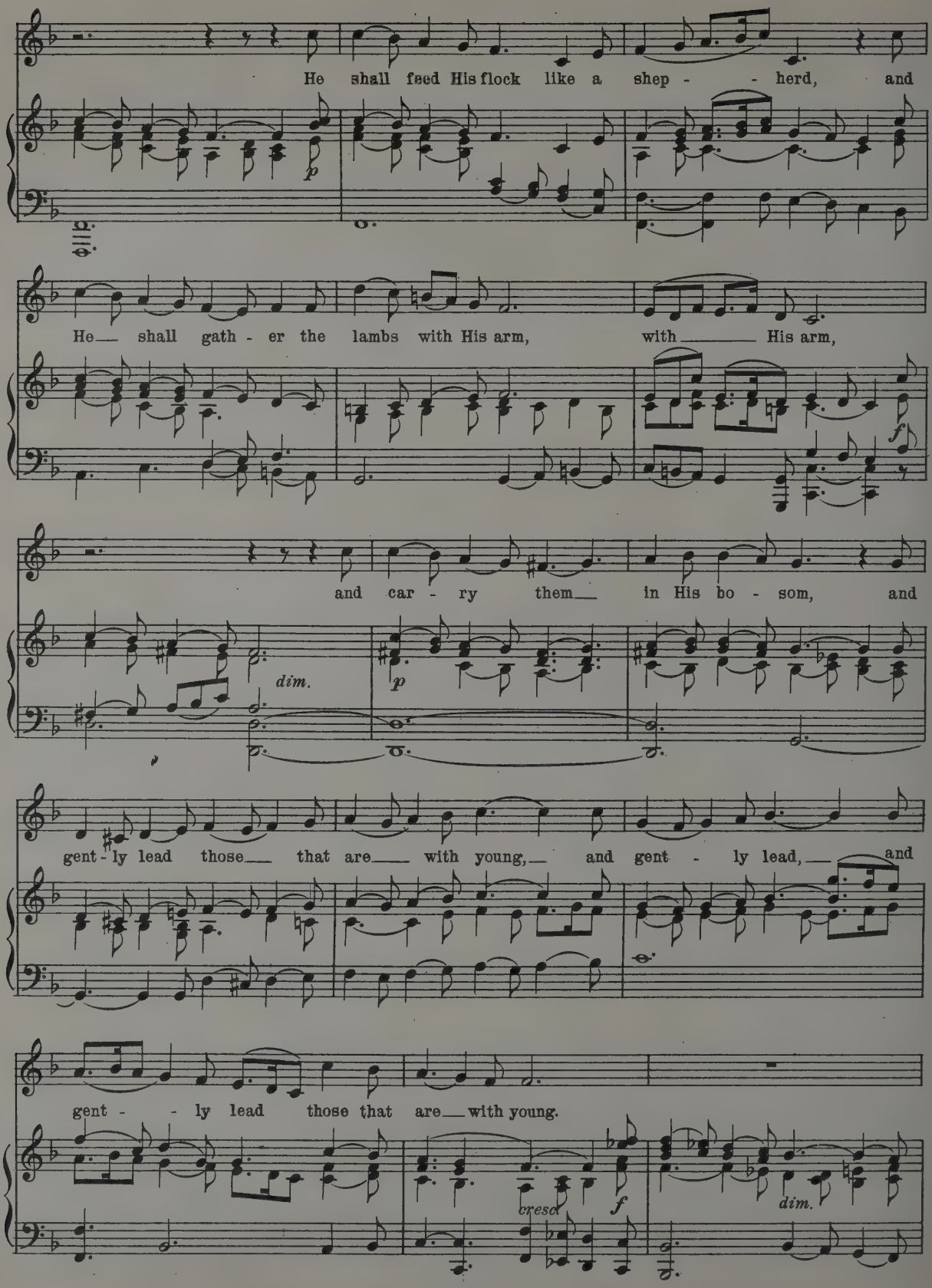


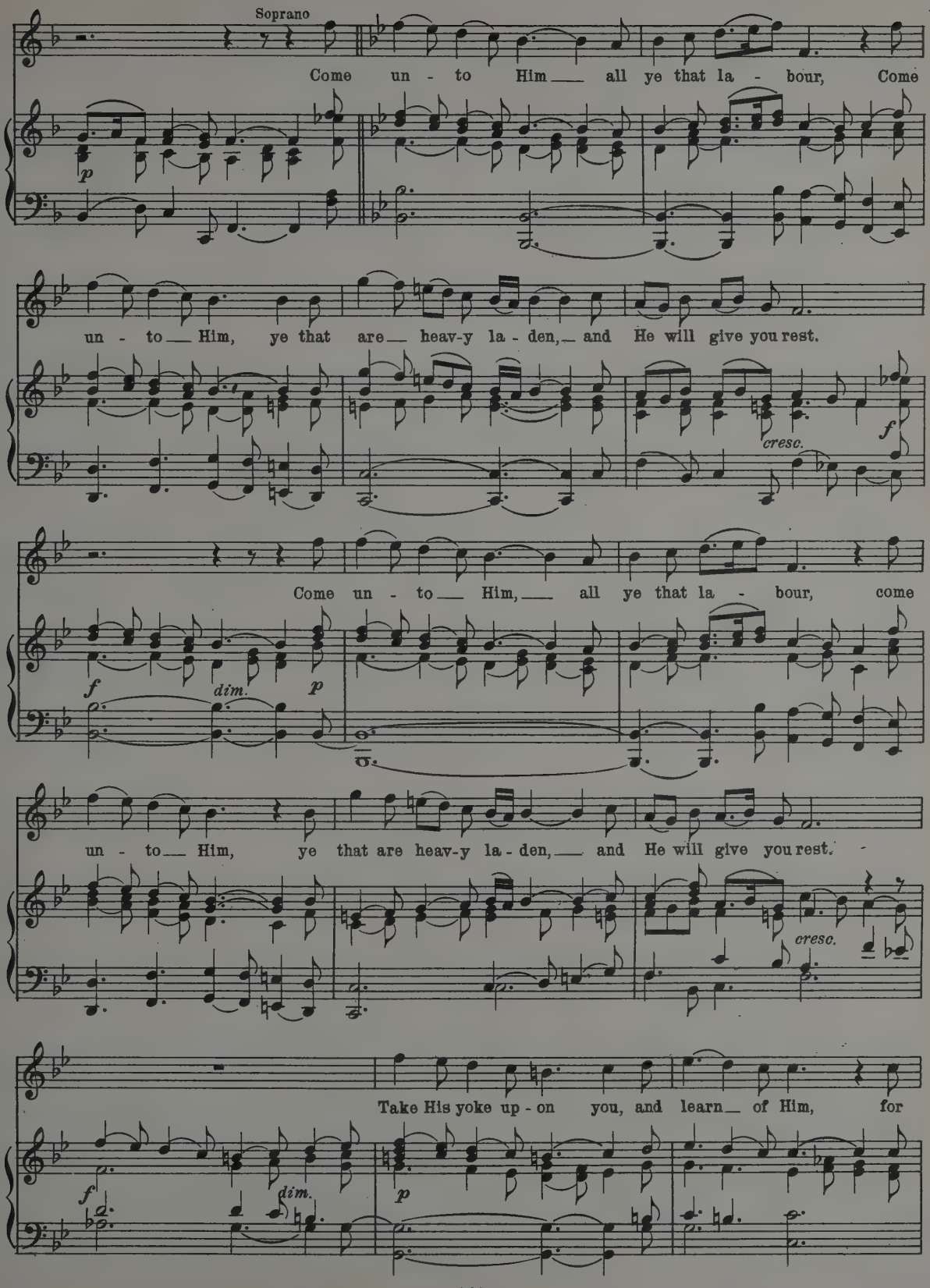

f
decresc.
pp
f e largamente
decresc.
pp
f e largamente

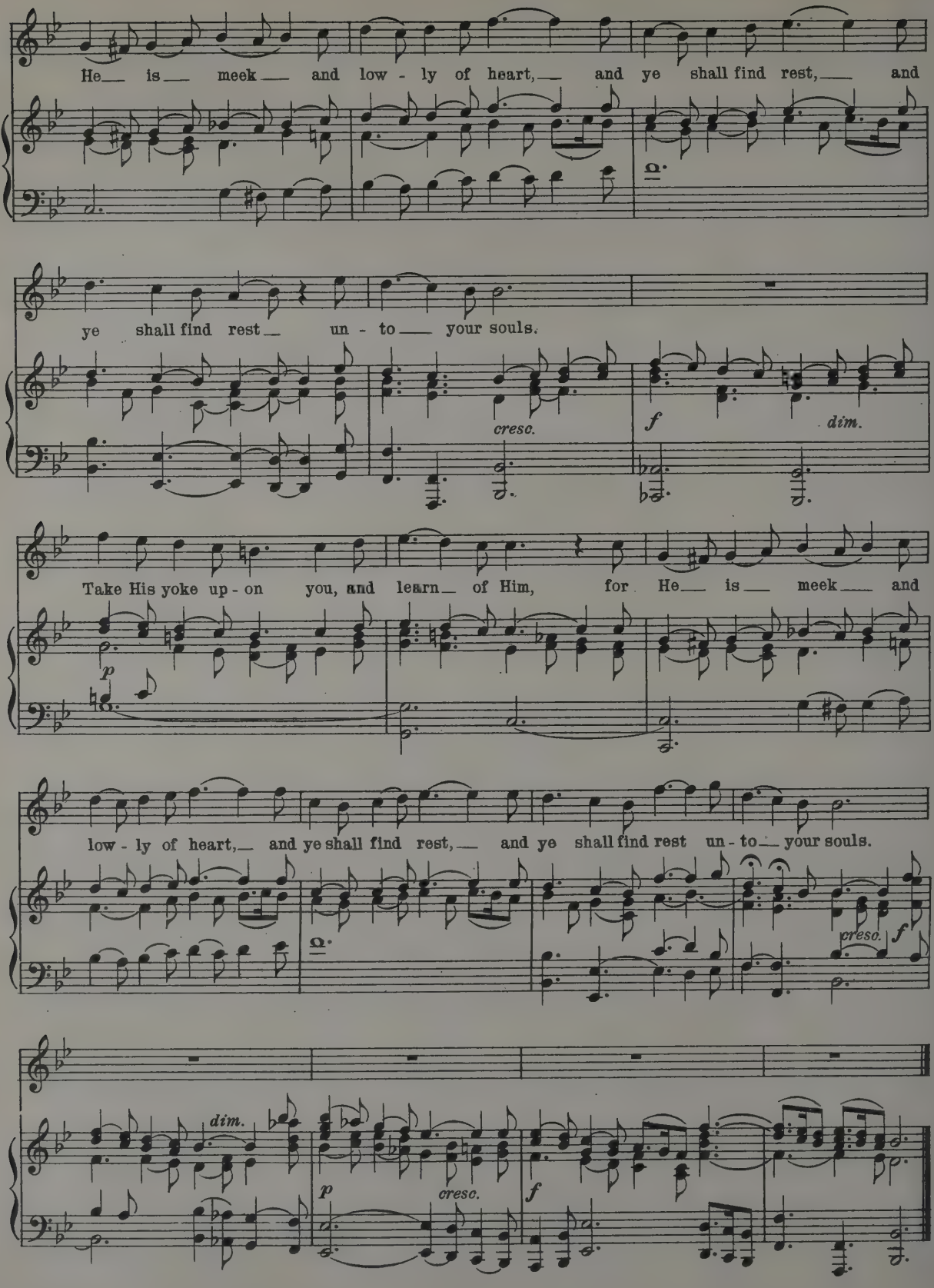
G. F. Handel (1685-1758)

Recitative and Aria from The Messiah


Recit. Alto
Then shall the eyes of the blind be open'd, and the ears of the deaf un-stopped; then
p
shall the lame man leap as a hart, and the tongue of the dumb shall sing.
ARIA
Larghetto
p
cresc.
f
dim.
p
He shall feed His flock like a shep - - herd, and
p
He shall gath - er the lambs with His arm, with His arm,
cresc.
f


He shall feed His flock like a shep - - herd, and
p
He shall gath - er the lambs with His arm, with His arm,
f
and car - ry them in His bo - som, and
dim.
p
gent - ly lead those that are with young, and gent - ly lead, and
gent - - ly lead those that are with young.
cresc
f
dim.


Soprano
Come un - to Him all ye that la - bour, Come
p
un - to Him, ye that are heav-y la - den, and He will give you rest.
cresc.
f
Come un - to Him, all ye that la - bour, come
f
dim.
p
un - to Him, ye that are heav-y la - den, and He will give you rest.
cresc.
Take His yoke up - on you, and learn of Him, for
f
dim.
p

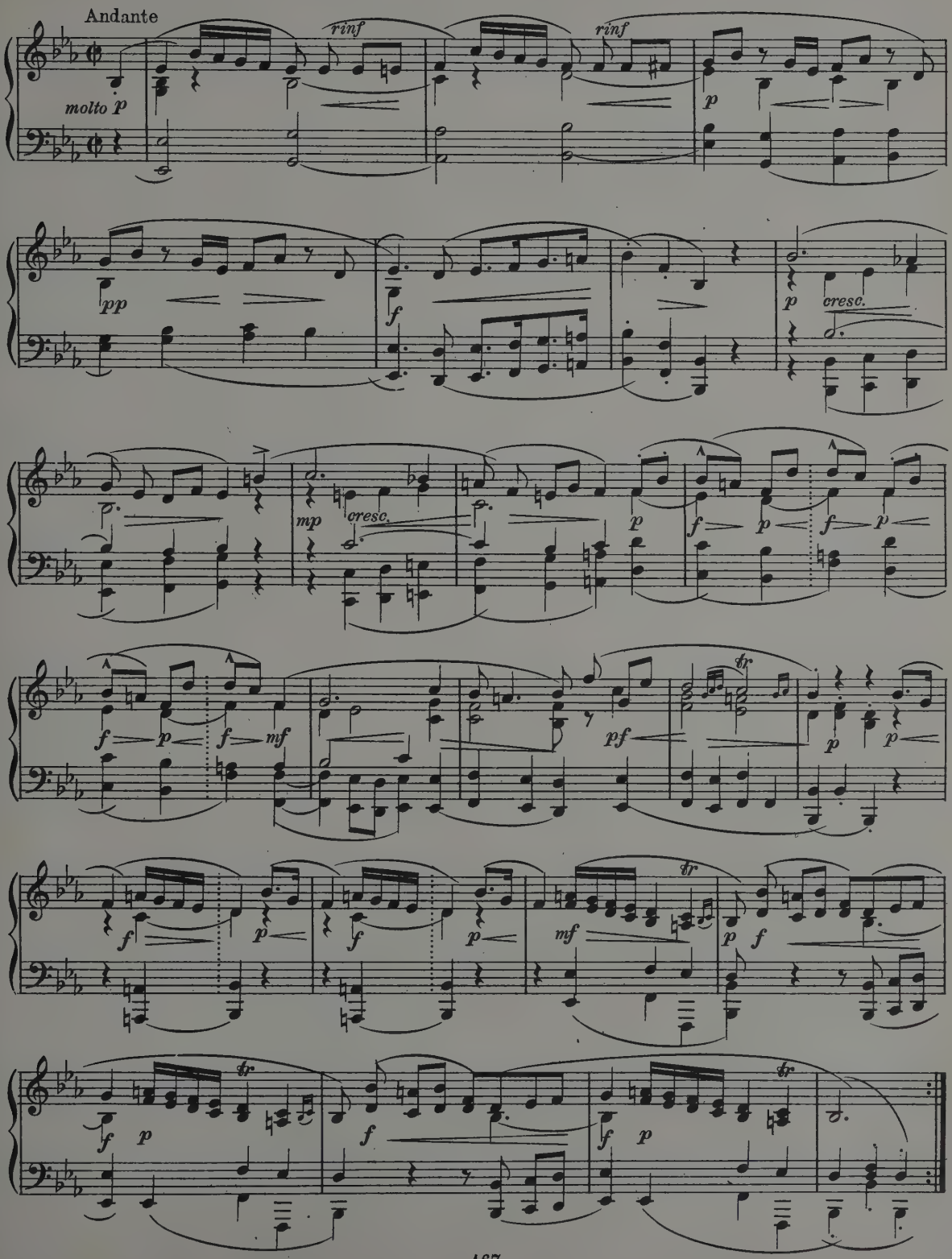

He is meek and low - ly of heart, and ye shall find rest, and
ye shall find rest un - to your souls.
cresc.
f
dim.
Take His yoke up - on you, and learn of Him, for He is meek and
p
low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls.
cresc.
f
dim.
p
cresc.
f

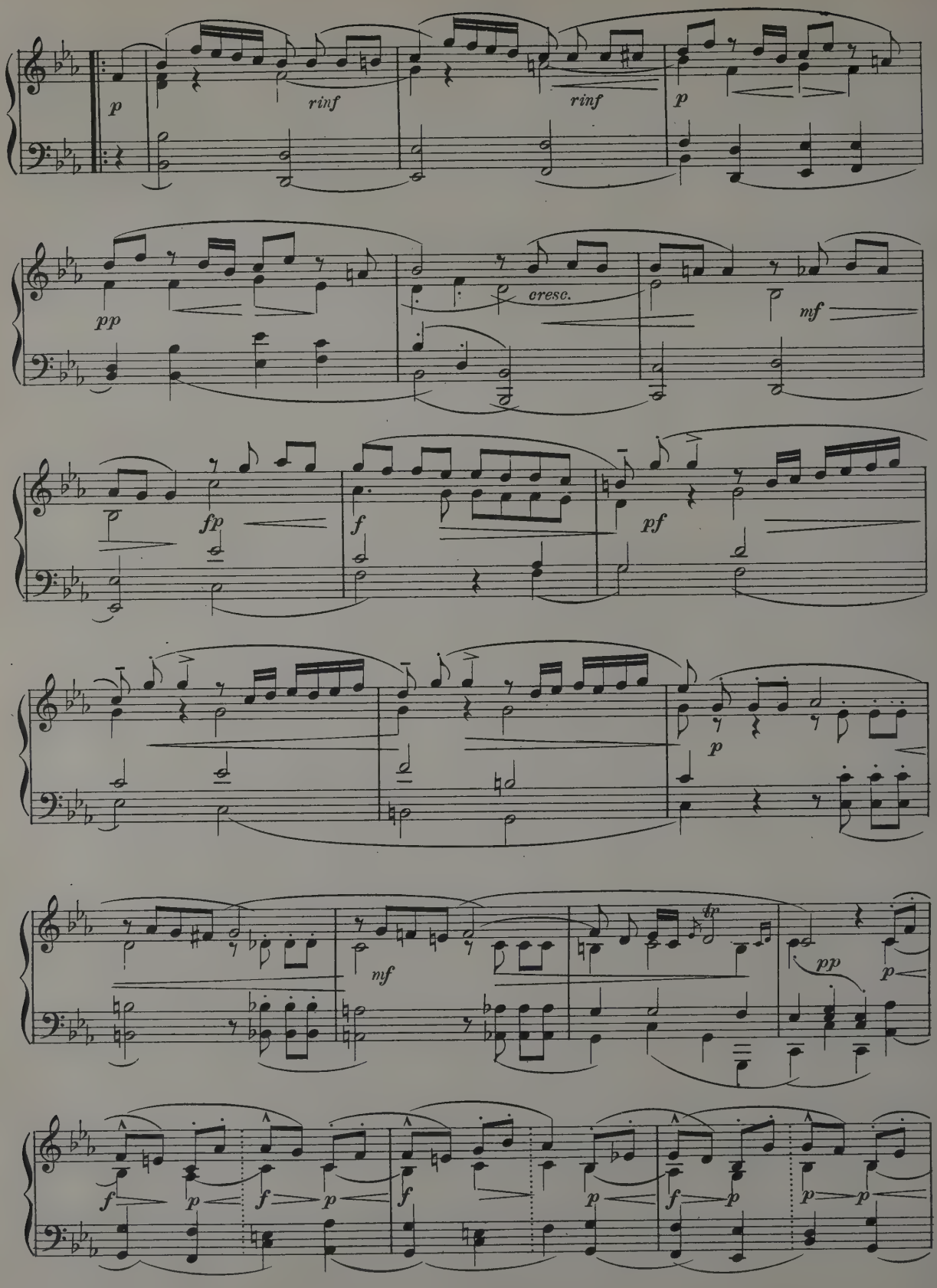
SECTION SIX

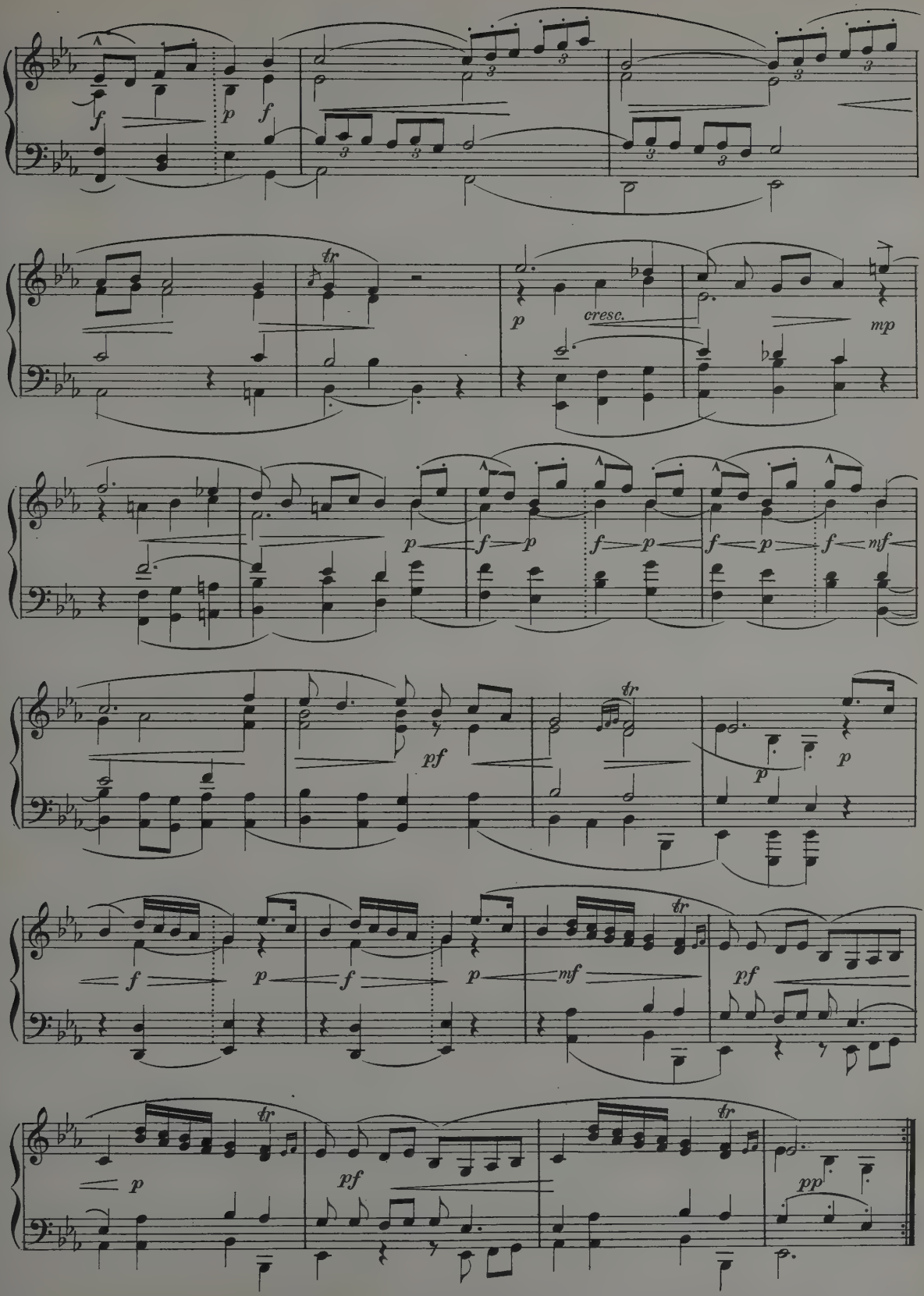
THE VIENNESE CLASSICS
RISE OF THE SYMPHONY

Johann Stamitz (1714–1757)

Andante from the Symphony in E flat, Op. 4



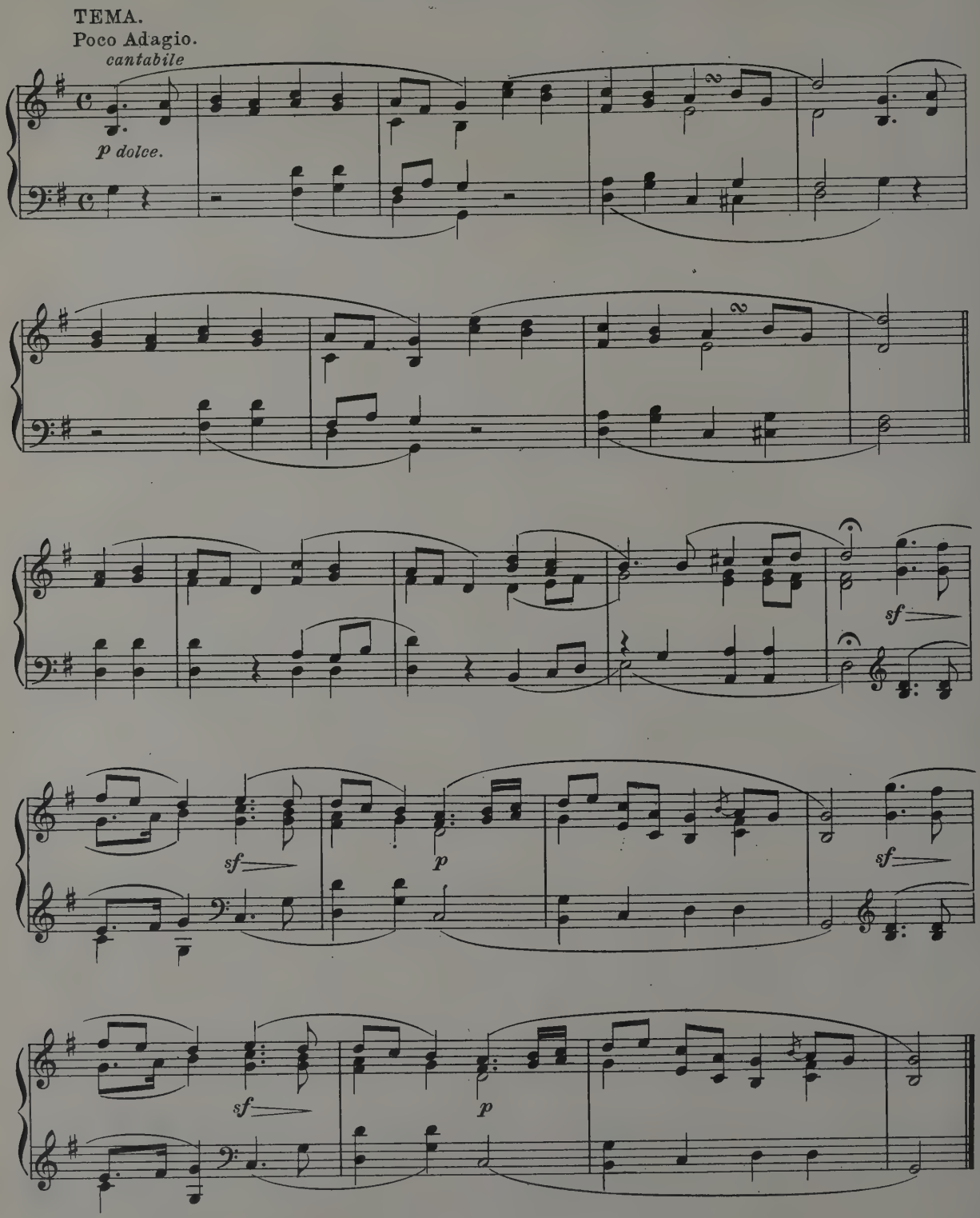

p
rinf
rinf
p
pp
cresc.
mf
fp
f
pf
p
mf
dp
pp
p
f
p
f
p
f
p
f
p
p
p


f
p
f
tr
p
cresc.
mp
p
f
p
f
p
f
p
f
mf
pf
tr
p
p
f
p
f
p
mf
tr
pf
tr
p
pf
tr
pp

Joseph Haydn (1732-1809)

Austrian National Hymn.

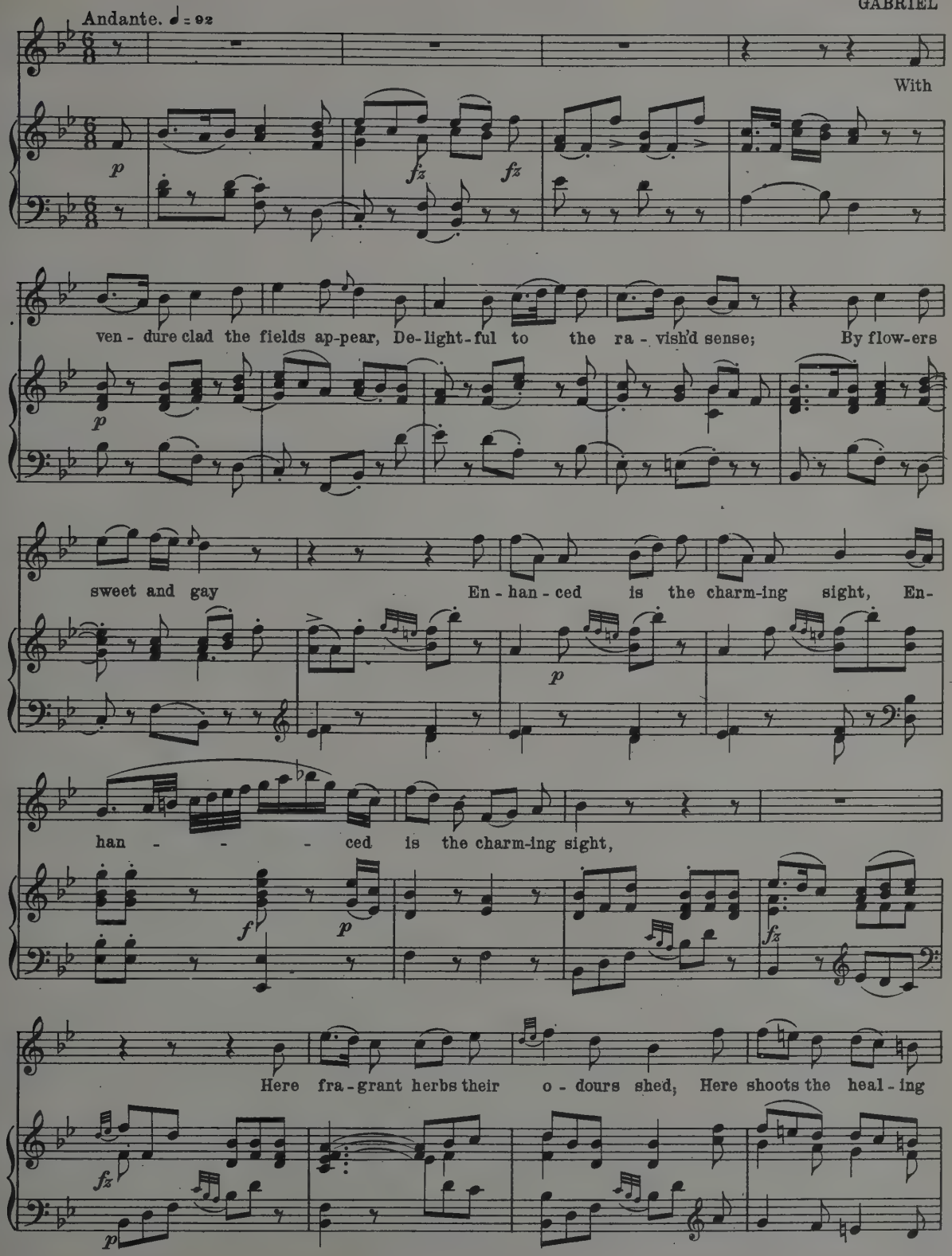
"Gott erhalte Franz den Kaiser."

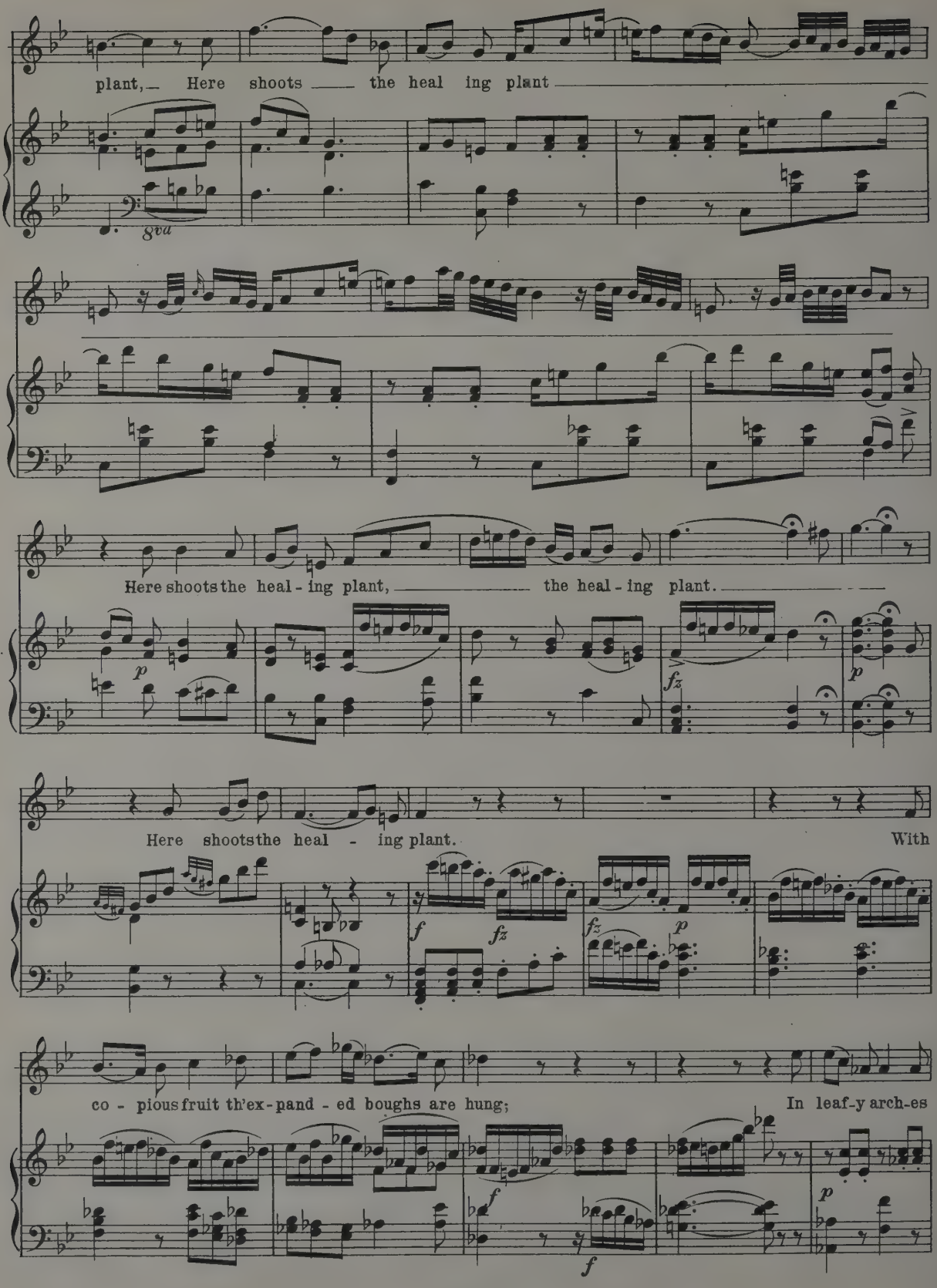


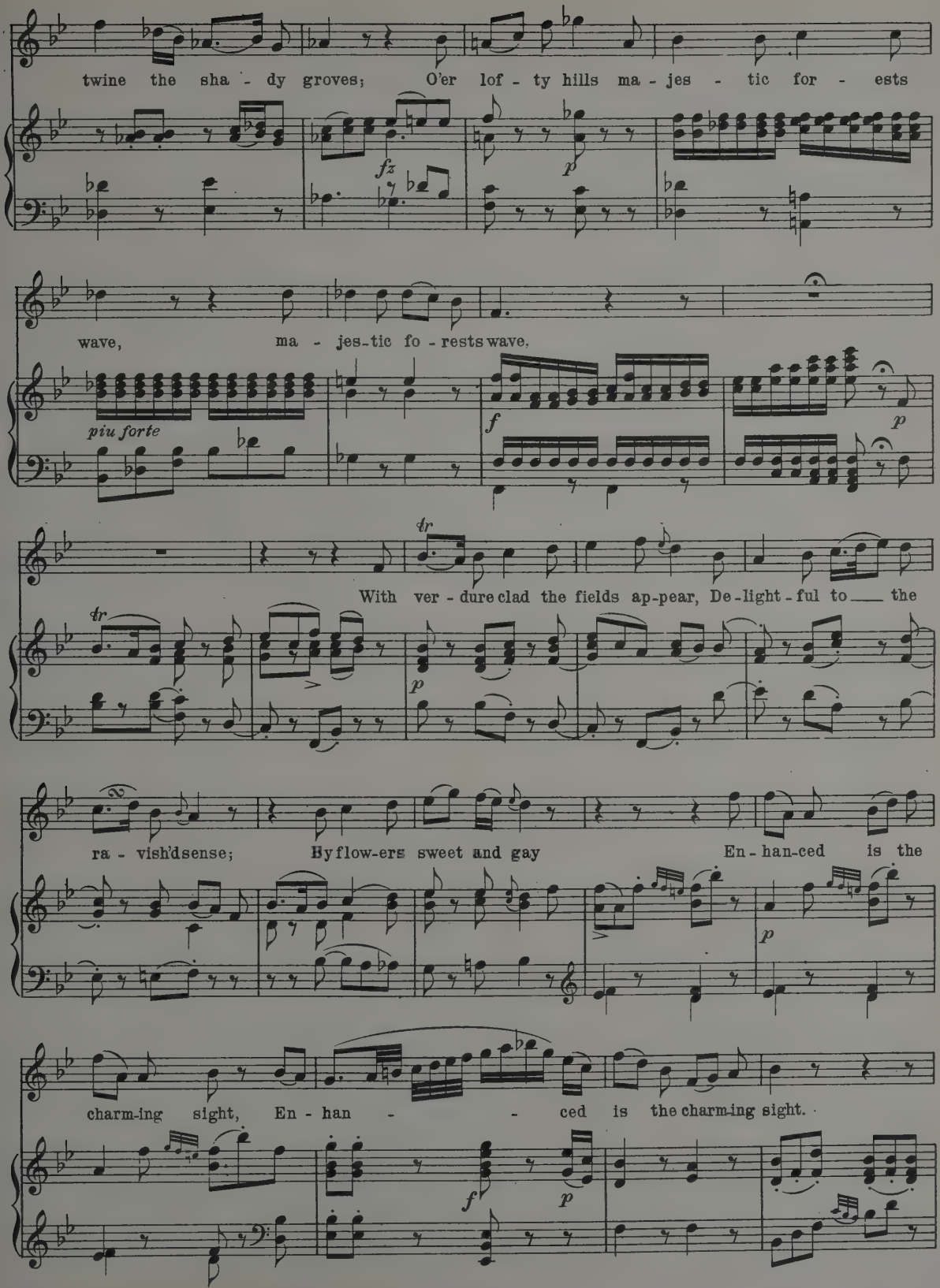
Joseph Haydn (1732-1809)

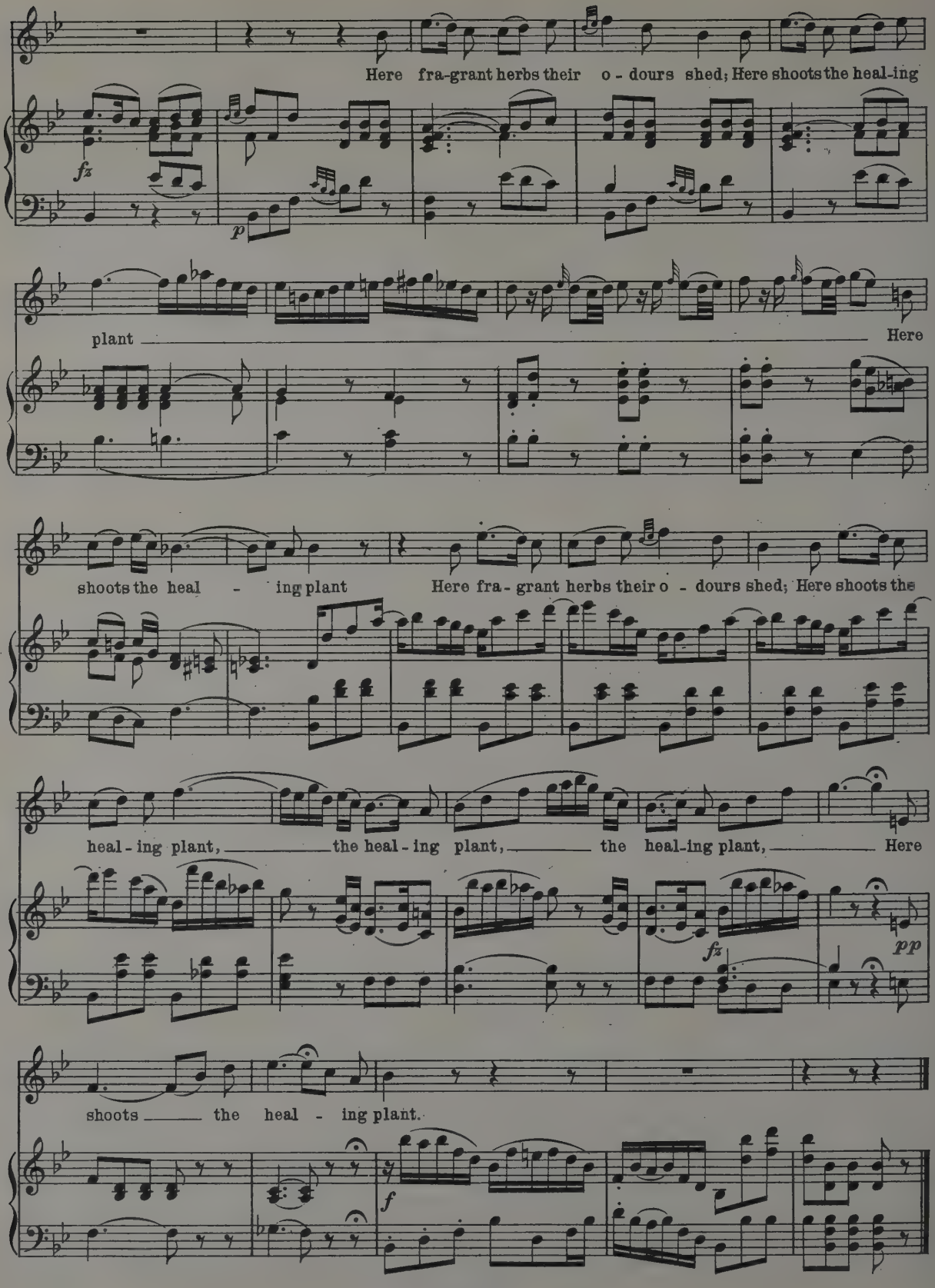
Aria from "The Creation."

GABRIEL


Andante. ♩ = 92
With
ven - dure clad the fields ap-pear, De-light-ful to the ra - vish'd sense; By flow-ers
sweet and gay En - han - ced is the charm-ing sight, En-
han - - - ced is the charm-ing sight,
Here fra - grant herbs their o - dours shed, Here shoots the heal - ing

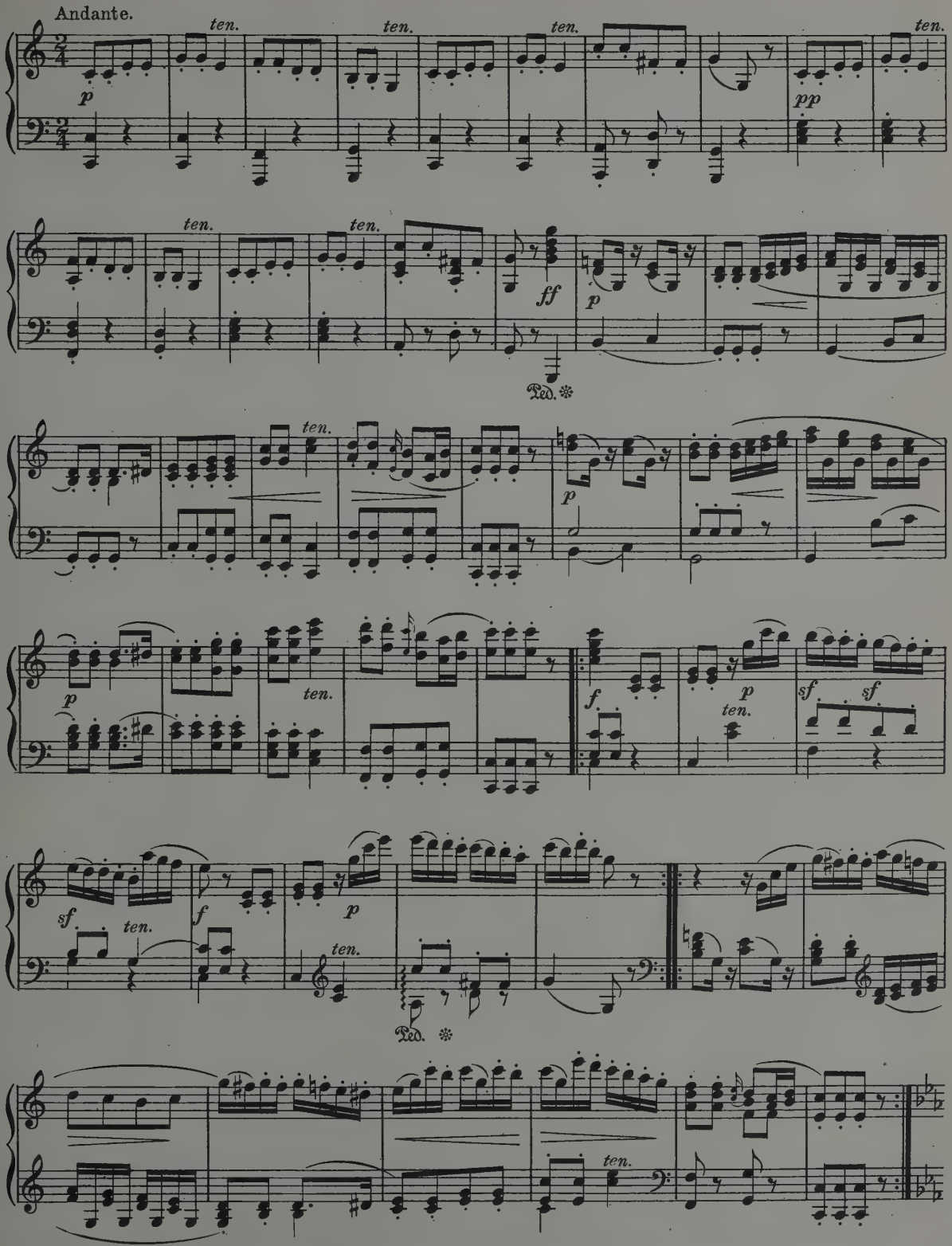

plant, Here shoots the heal ing plant
8va
Here shoots the heal-ing plant, the heal-ing plant.
p
fz
p
Here shoots the heal - ing plant.
With
f
fz
fz
p
co - pious fruit th'ex-pand - ed boughs are hung;
In leaf-y arch-es
f
f
p

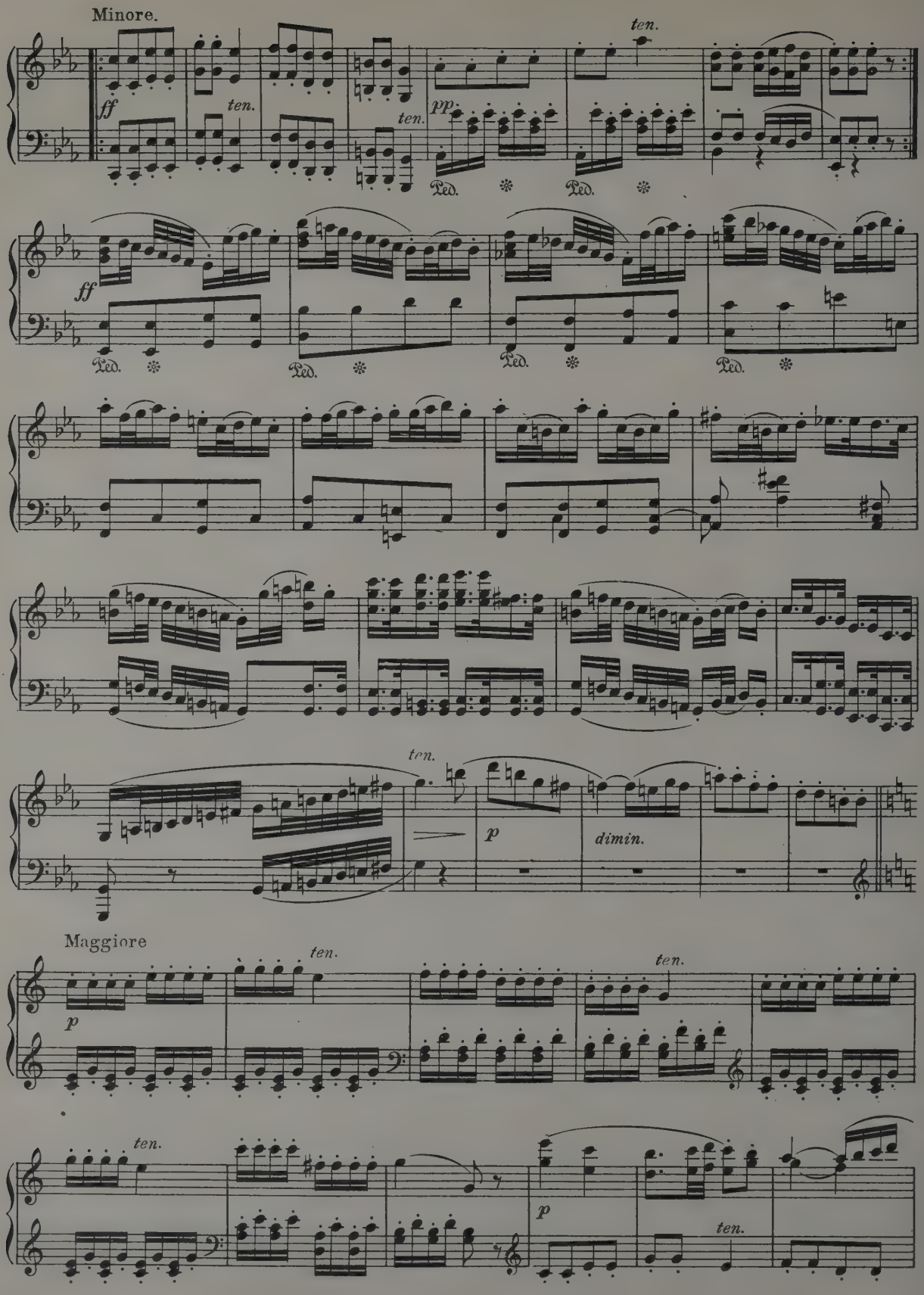

twine the sha - dy groves; O'er lof - ty hills ma - jes - tic for - ests
fz
p
wave, ma - jes-tic fo - rests wave.
piu forte
f
p
tr
With ver - dure clad the fields ap-pear, De-light - ful to the
tr
p
ra - vish'd sense; Hy flow-ers sweet and gay En - han-ced is the
p
charm-ing sight, En - han - ced is the charm-ing sight.
f
p

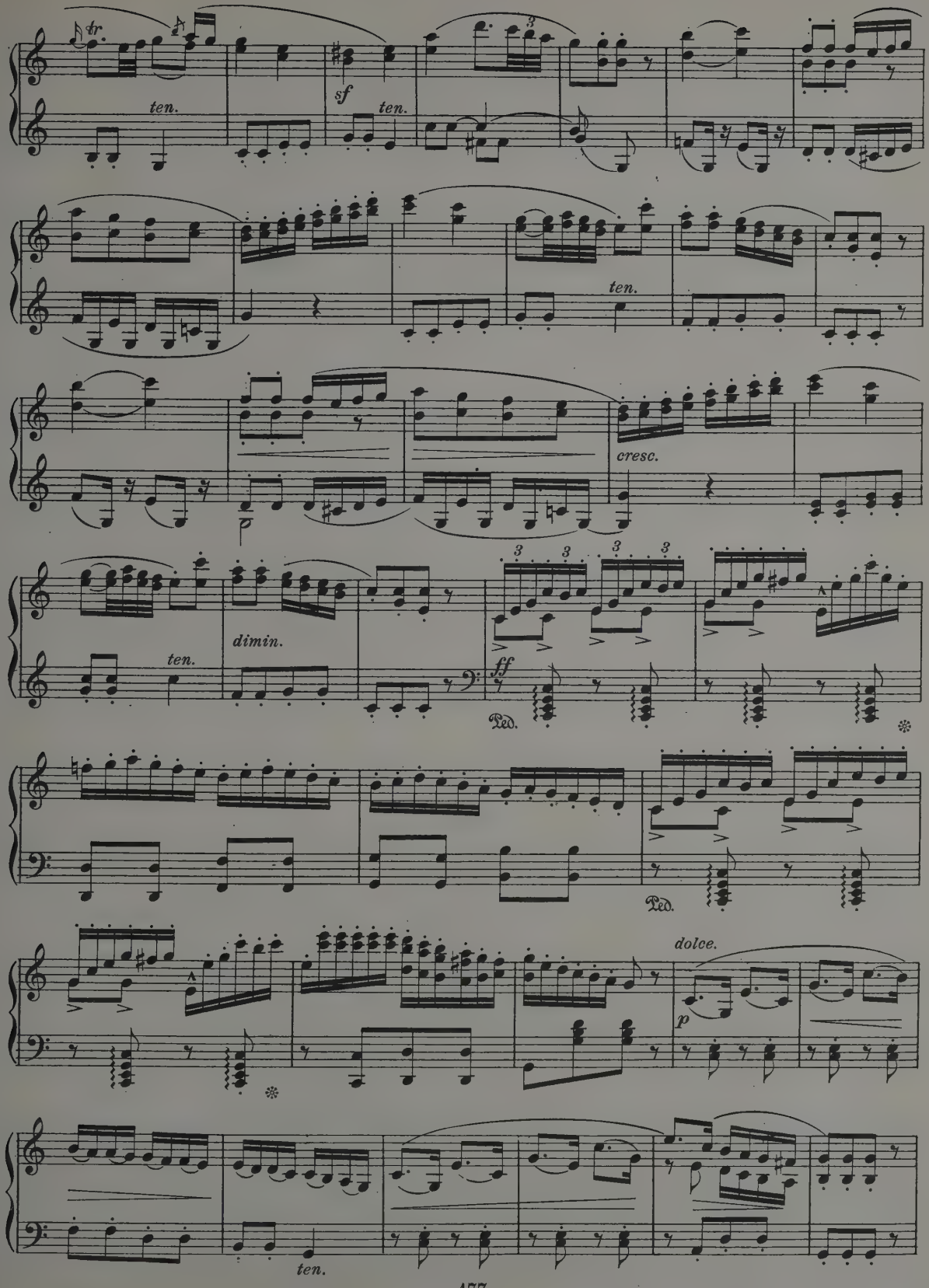

Here fra-grant herbs their o-dours shed; Here shoots the heal-ing
fz
p
plant
Here
shoots the heal - ing plant
Here fra-grant herbs their o - dours shed; Here shoots the
heal-ing plant, the heal-ing plant, the heal-ing plant, Here
fz
pp
shoots the heal - ing plant.
f

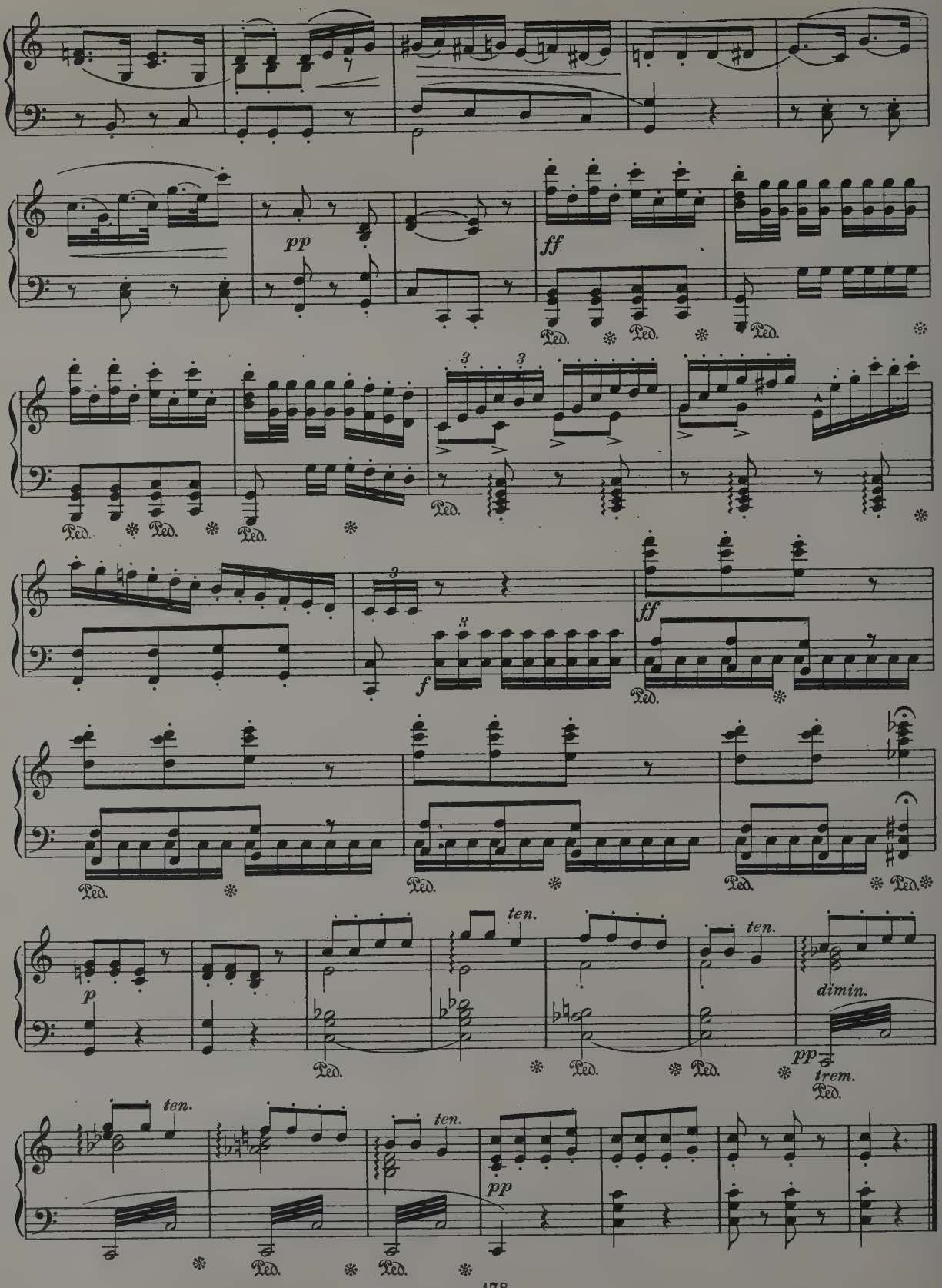
Joseph Haydn (1732-1809)

Andante from the "Surprise" Symphony.



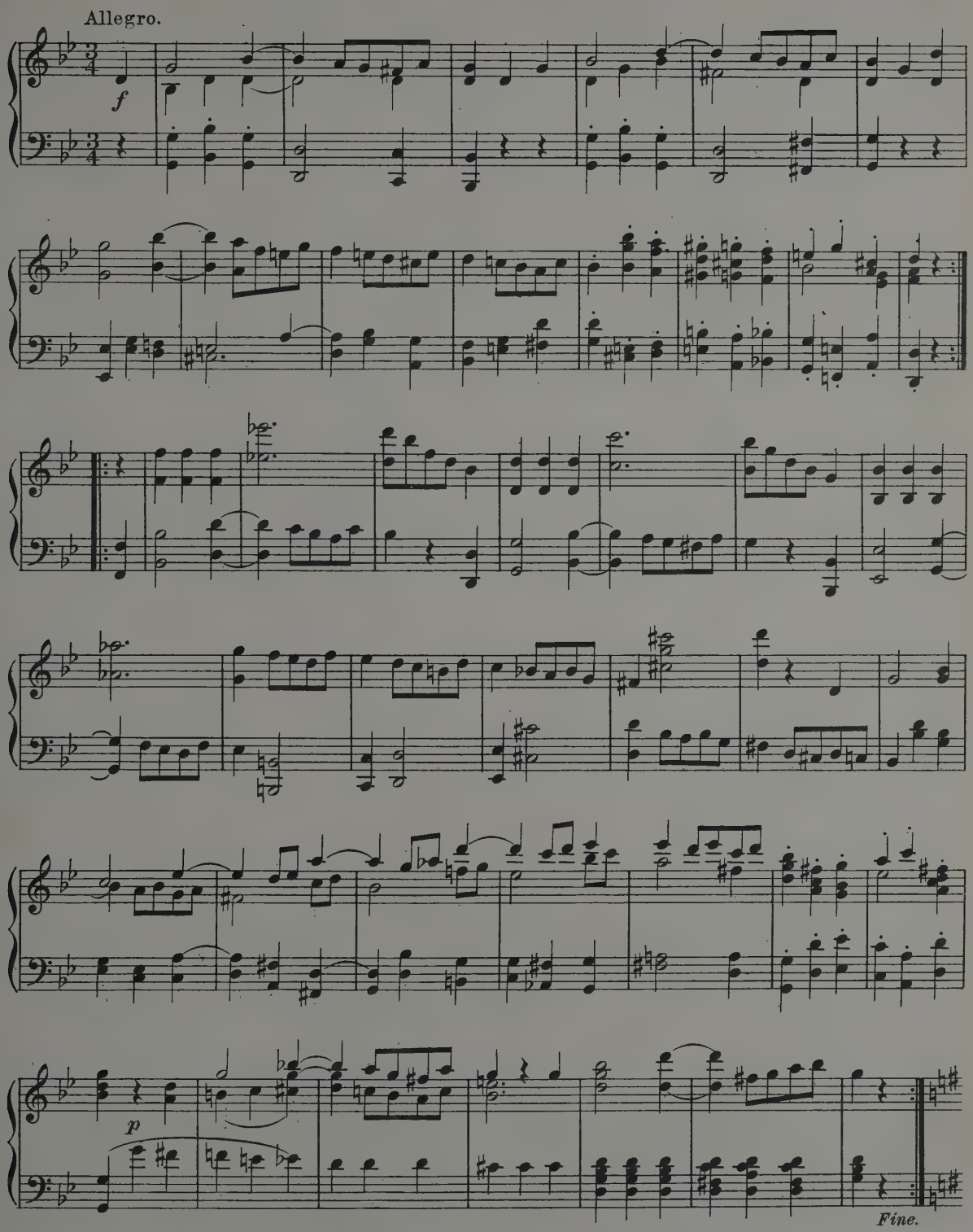

Minore.
ten.
ff
ten.
ten.
pp
Ped.
Ped.
ten.
ff
Ped.
Ped.
Ped.
Ped.
ten.
p
dimin.
Maggiore
p
ten.
ten.
ten.
p
ten.

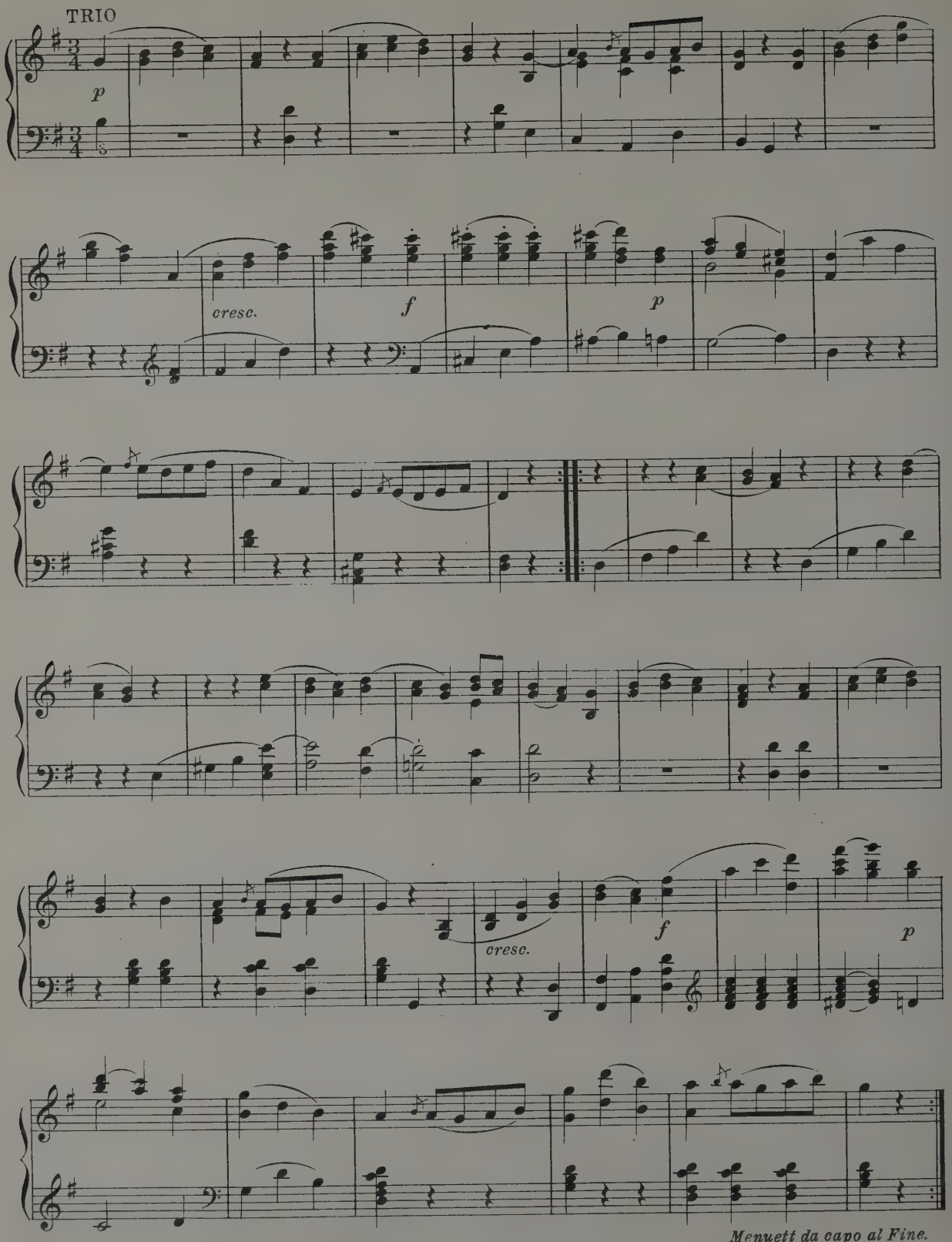

tr.
ten.
sf
ten.
ten.
cresc.
ten.
dimin.
ff
Ped.
Ped.
dolce.
p
ten.


pp
ff
Ped.
3
f
ten.
p
dimin.
pp
trem.

W. A. Mozart (1756-1791)

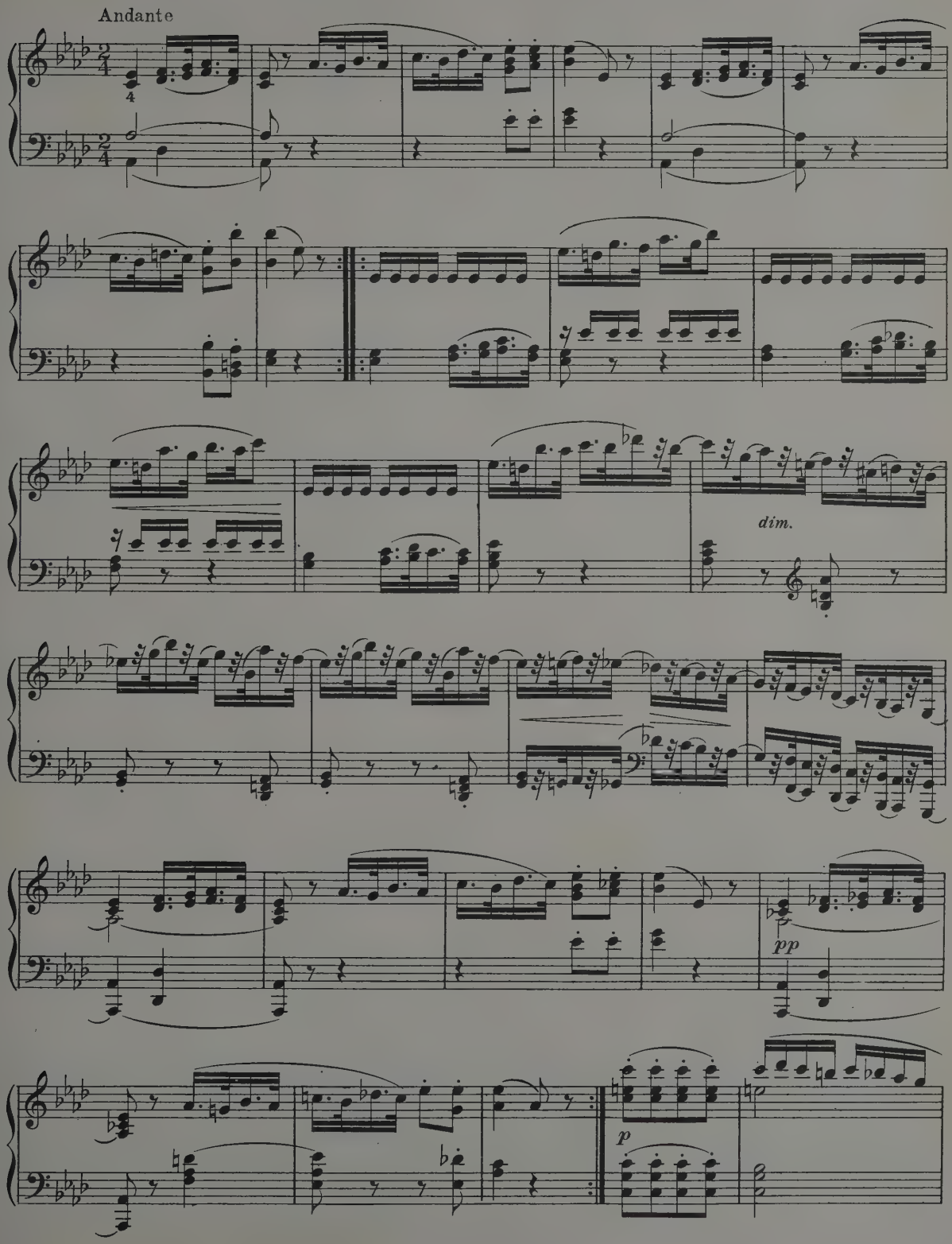
Minuet from the Symphony in G minor (K. 550)

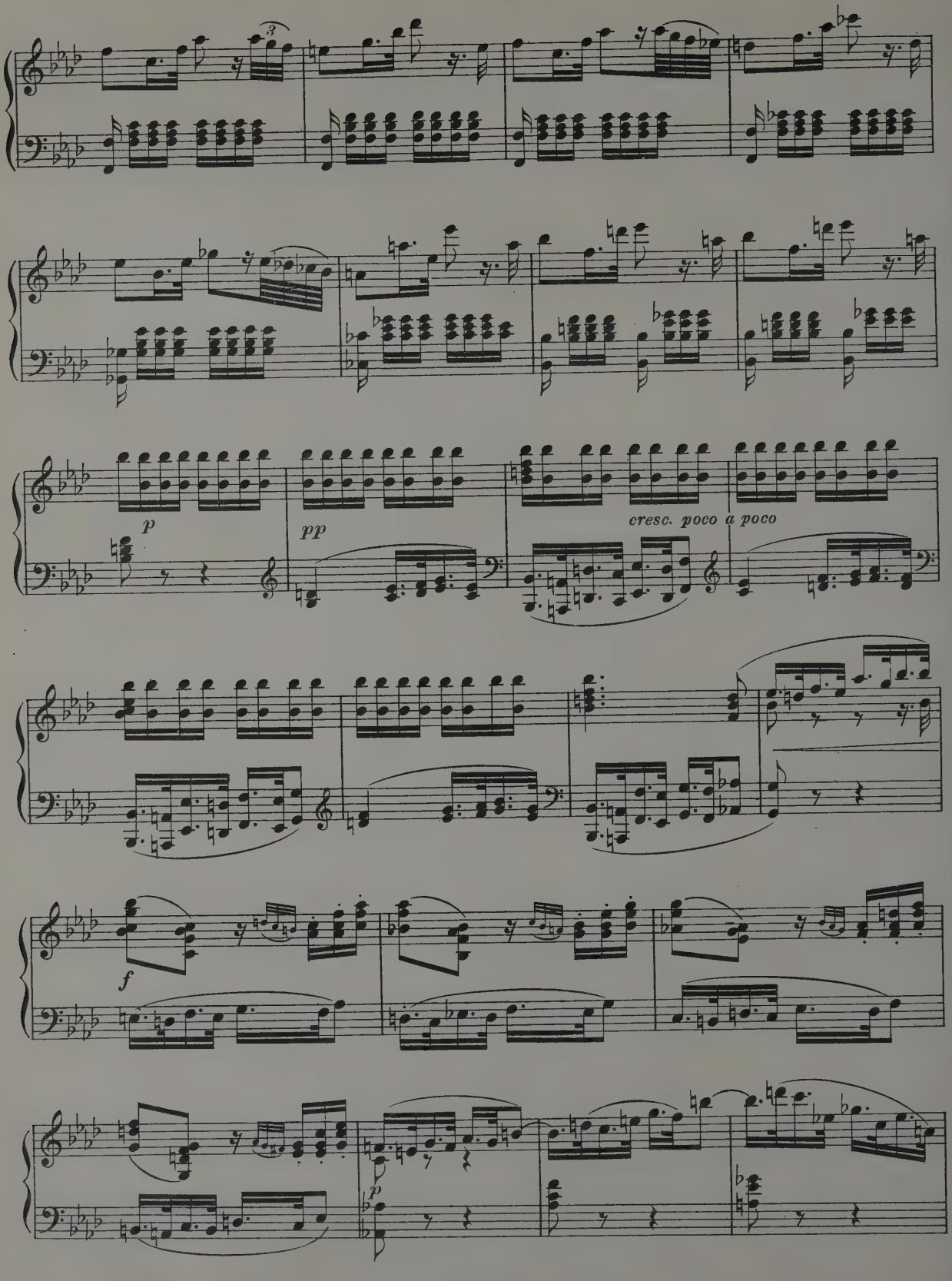


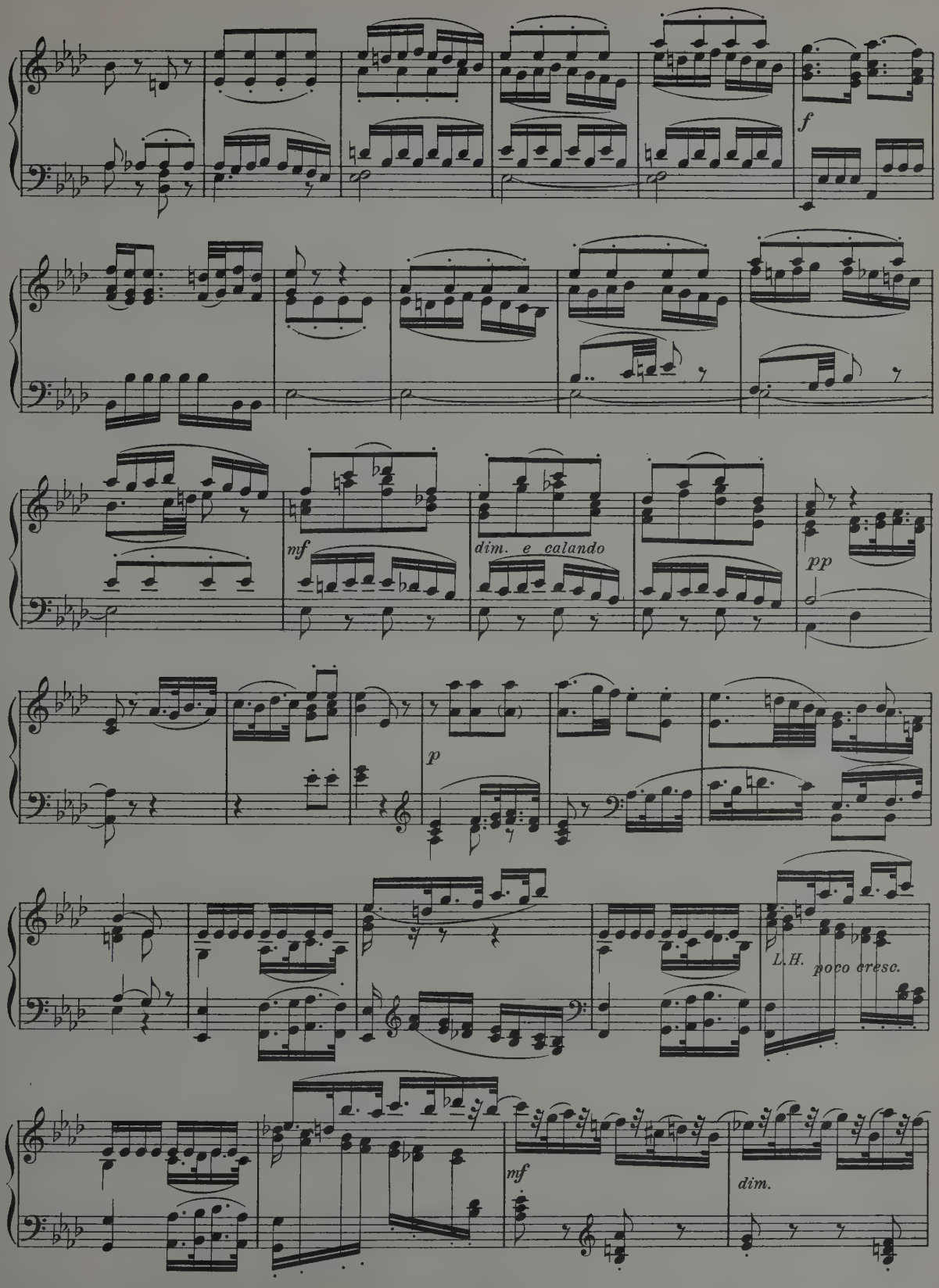

TRIO
p
cresc.
f
p
cresc.
f
p
Menuett da capo al Fine.

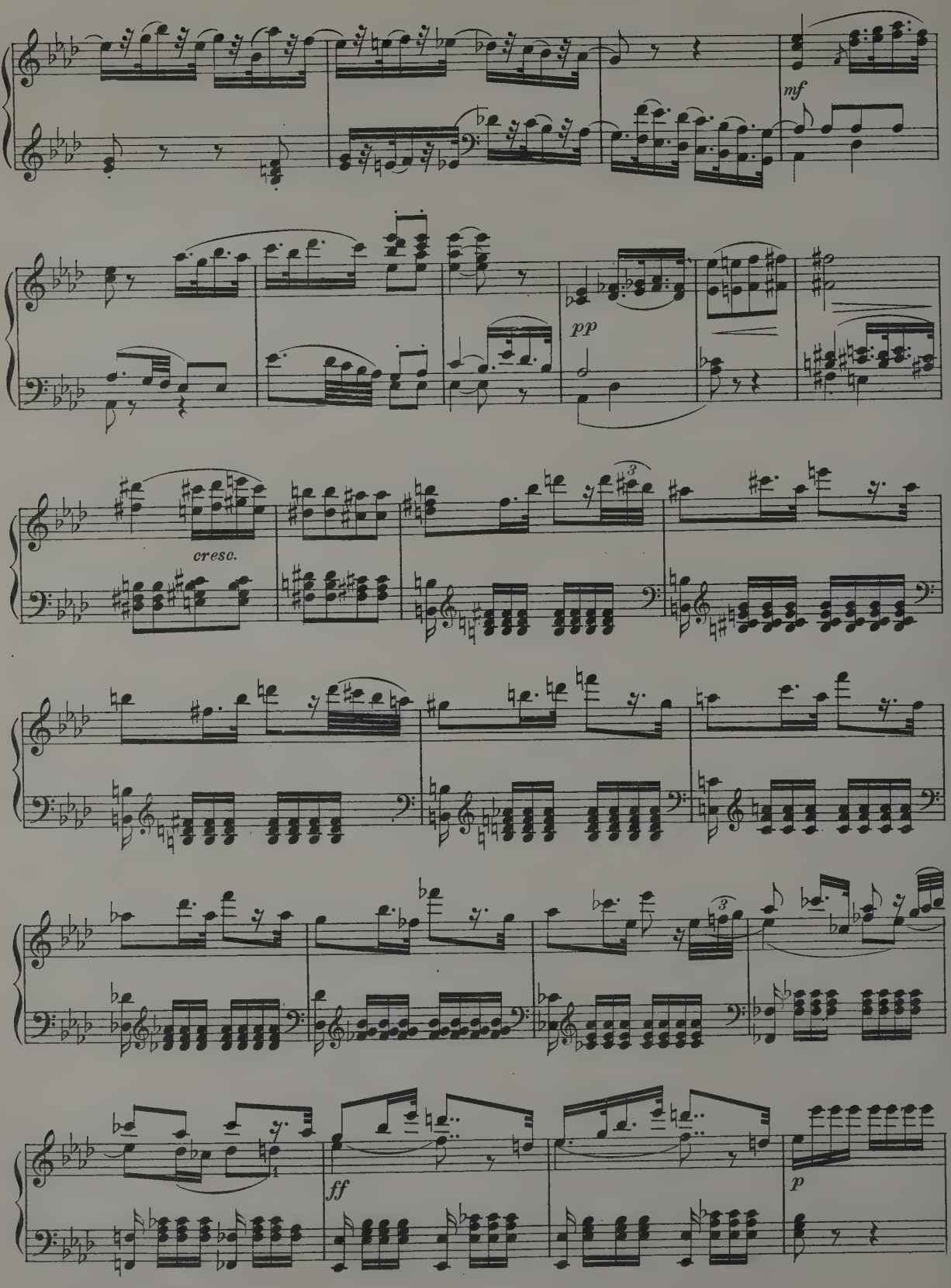
W. A. Mozart (1756–1791)

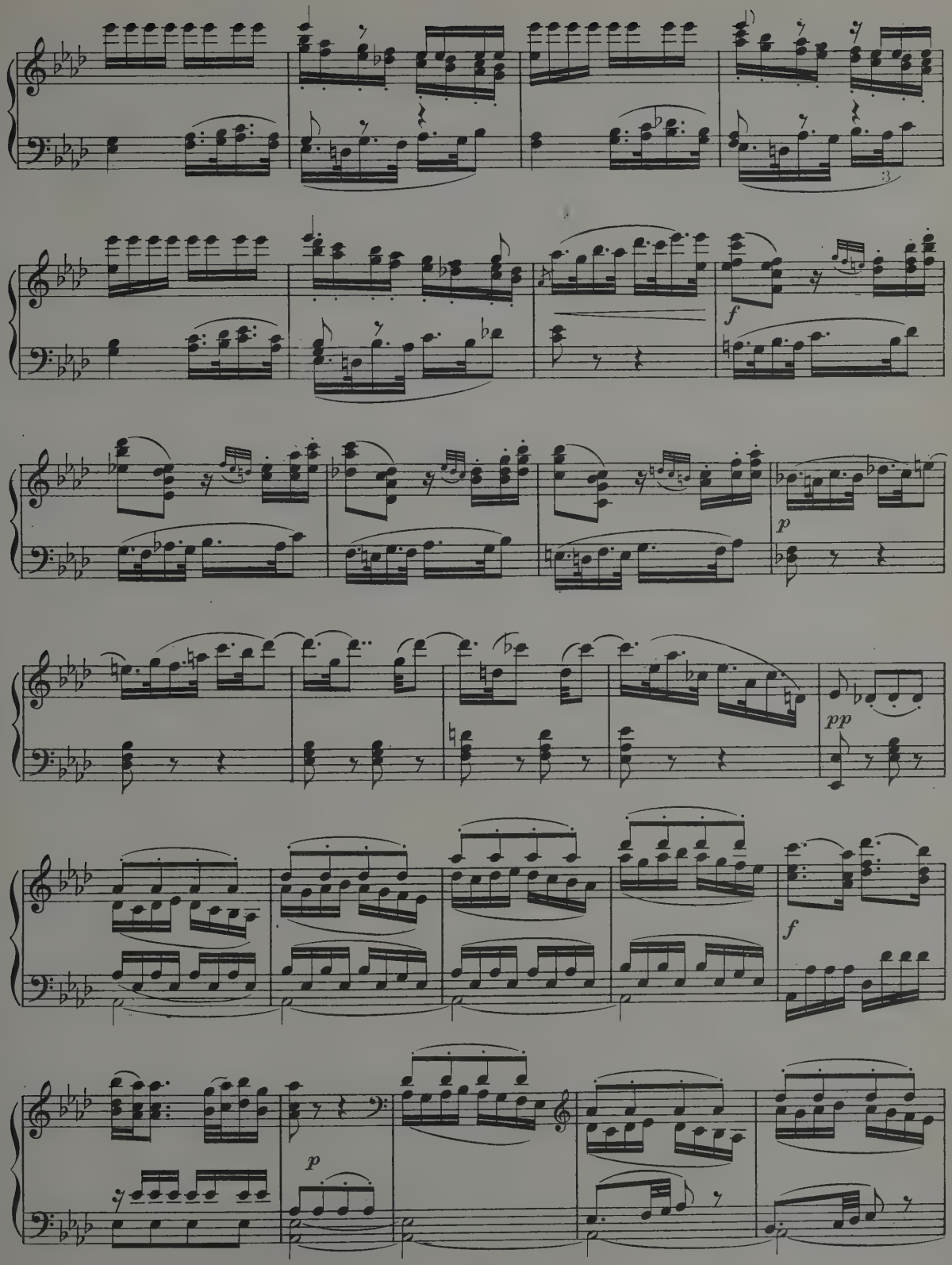
Andante from the Symphony in E flat major (K. 543)

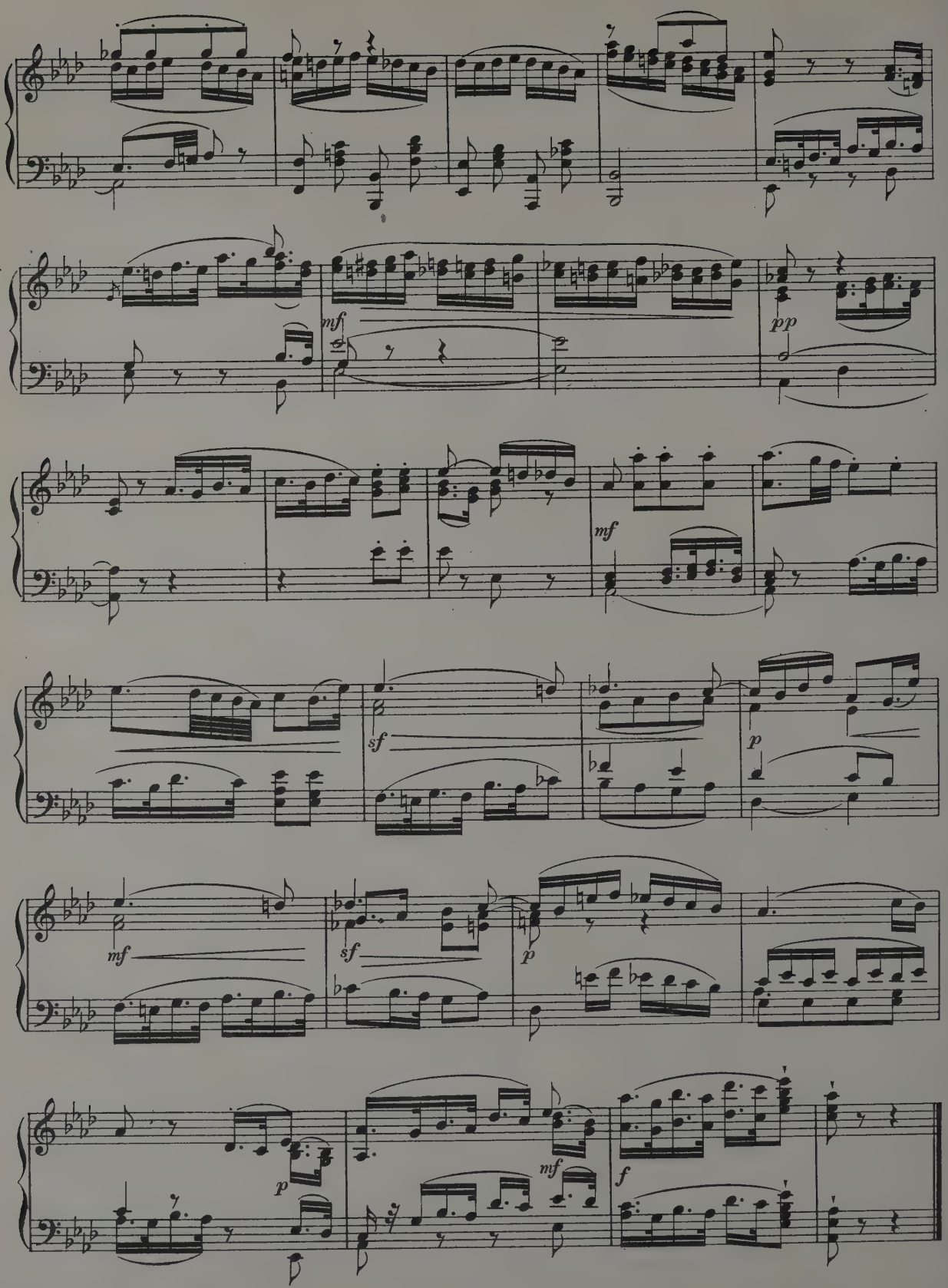



3
p
pp
cresc. poco a poco
f
p


f
mf
dim. e calando
pp
p
L.H.
poco cresc.
mf
dim.

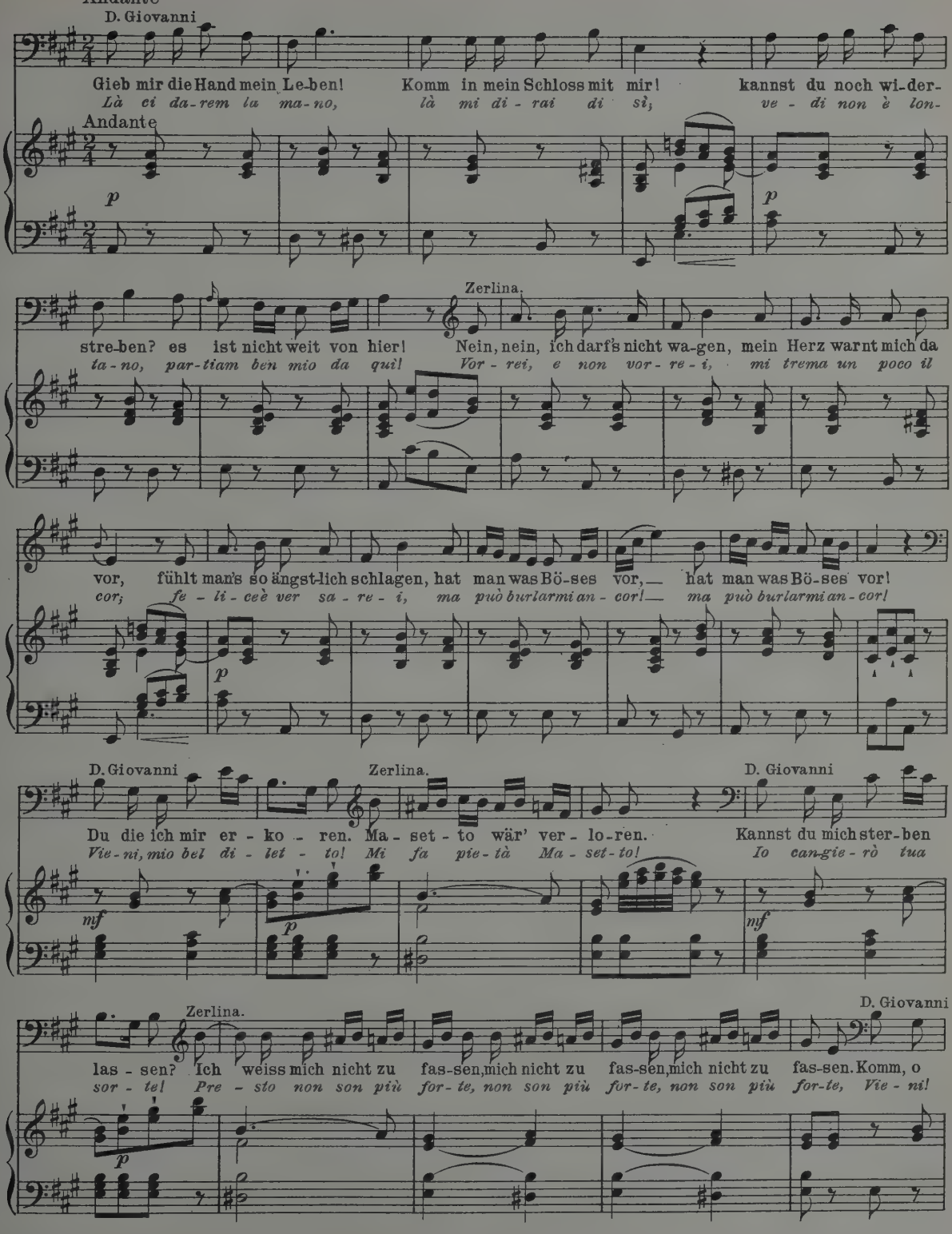

mf
pp
cresc.
3
3
ff
p

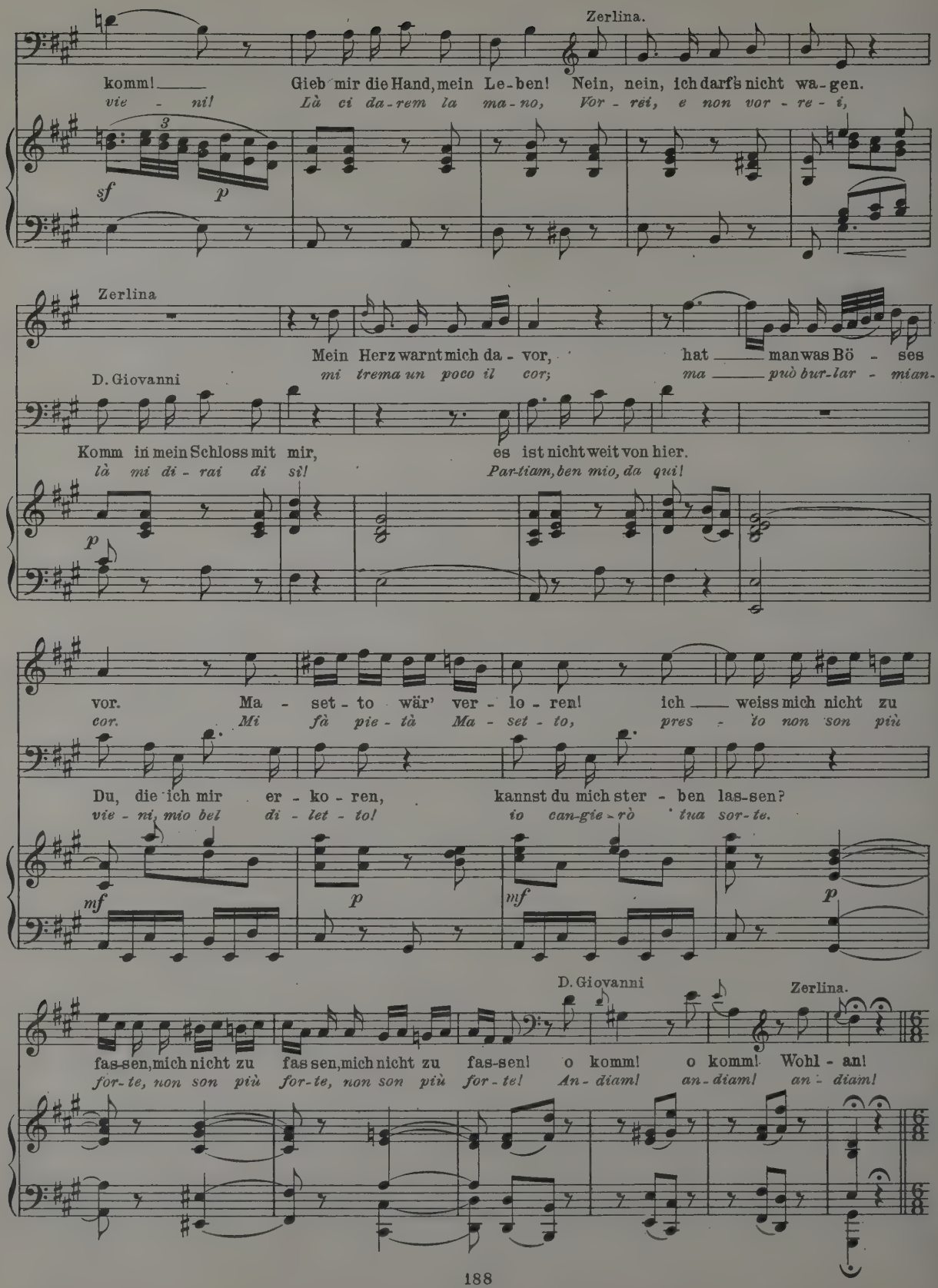

3
f
p
pp
f
p

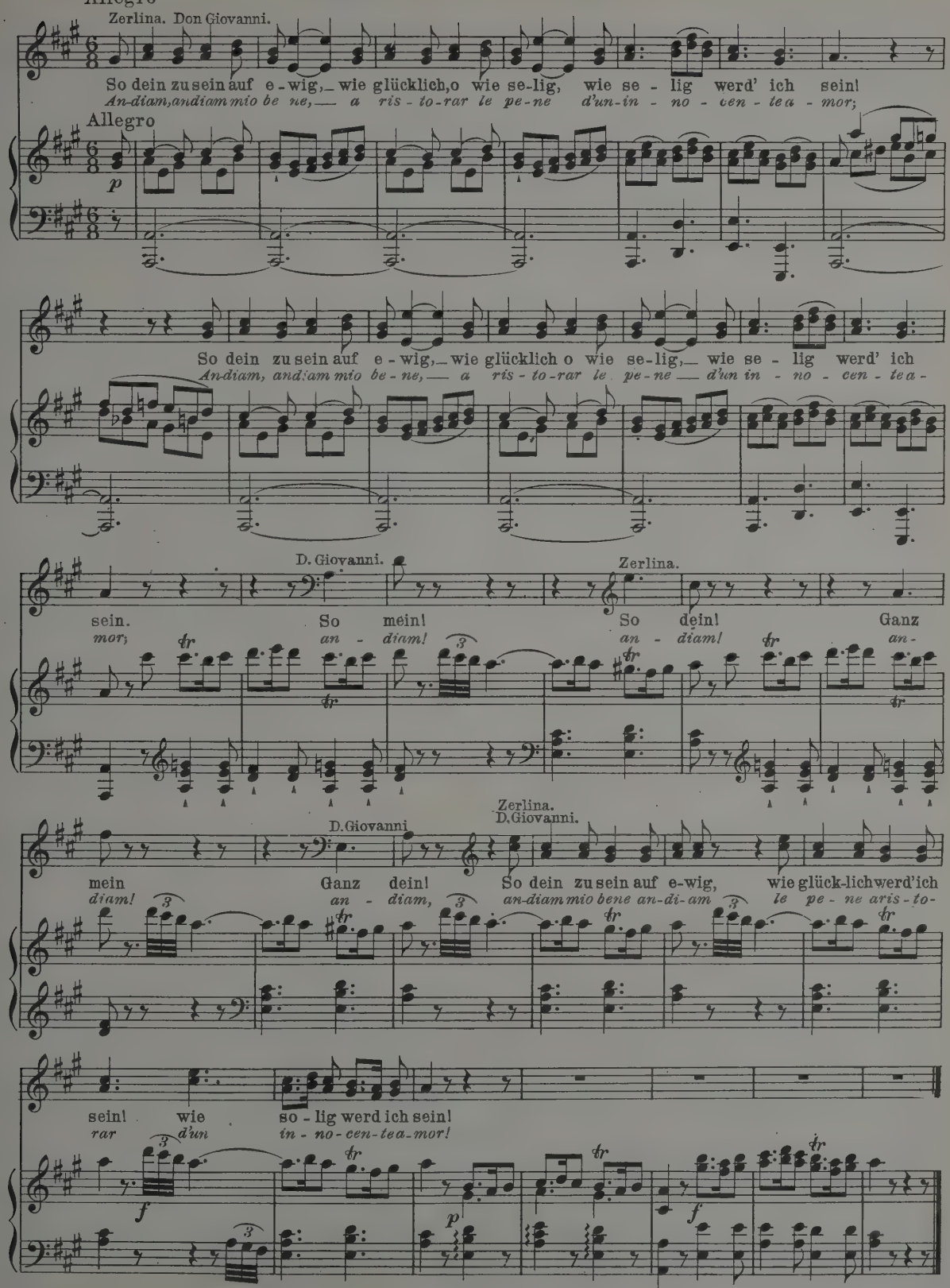

mf
pp
mf
sf
p
mf
sf
p
p
mf
f

W. A. Mozart (1756–1791)

Duettino from 'Don Giovanni'

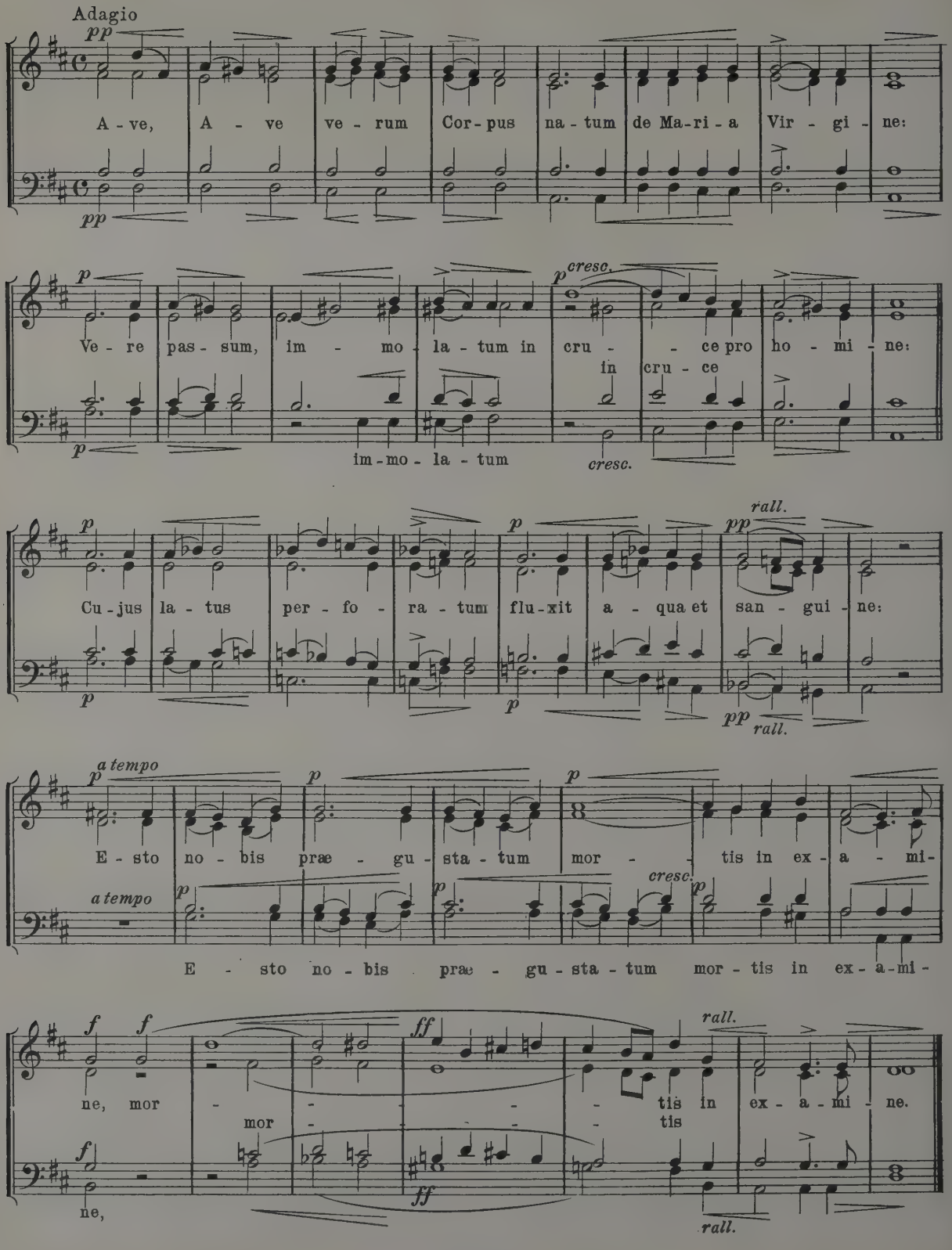

Andante
D. Giovanni
Gieb mir die Hand mein Le-ben! Komm in mein Schloss mit mir! kannst du noch wi-der-
Là ci da-rem la ma-no, là mi di-rai di sì, ve-di non è lon-
Andante
p
p
Zerlina.
stre-ben? es ist nicht weit von hier! Nein, nein, ich darf's nicht wa-gen, mein Herz warnt mich da
ta-no, par-tiam ben mio da quì! Vor-rei, e non vor-re-i, mi trema un poco il
vor, fühlt man's so ängst-lich schlagen, hat man was Bö-ses vor,— hat man was Bö-ses vor!
cor; fe-li-ce è ver sa-re-i, ma può burlarmi an-cor!— ma può burlarmi an-cor!
p
D. Giovanni
Zerlina.
D. Giovanni
Du die ich mir er-ko-ren. Ma-set-to wär' ver-lo-ren. Kannst du mich ster-ben
Vie-ni, mio bel di-let-to! Mi fa pie-tà Ma-set-to! Io can-gie-rò tua
mf
p
mf
Zerlina.
D. Giovanni
las-sen? Ich weiss mich nicht zu fas-sen, mich nicht zu fas-sen, mich nicht zu fas-sen. Komm, o
sor-te! Pre-sto non son più for-te, non son più for-te, non son più for-te, Vie-ni!
p


Zerlina.
komm! Gieb mir die Hand, mein Le-ben! Nein, nein, ich darf's nicht wa-gen.
vie - ni! Là ci da-rem la ma-no, Vor - rei, e non vor - re - i,
sf p
Zerlina
Mein Herz warnt mich da - vor, hat man was Bö - ses
mi trema un poco il cor; ma può bur-lar - mian-
D. Giovanni
Komm in mein Schloss mit mir, es ist nicht weit von hier.
là mi di - rai di sì! Par-tiam, ben mio, da qui!
p
vor. Ma - set - to wär' ver - lo - ren! ich weiss mich nicht zu
cor. Mi fà pie - tà Ma - set - to, pres - to non son più
Du, die ich mir er - ko - ren, kannst du mich ster - ben las-sen?
vie - ni, mio bel di - let - to! io can-gie-rò tua sor-te.
mf p mf p
D. Giovanni
Zerlina.
fas-sen, mich nicht zu fas sen, mich nicht zu fas-sen! o komm! o komm! Wohl - an!
for-te, non son più for-te, non son più for-te! An - diam! an - diam! an - diam!


Allegro
Zerlina. Don Giovanni.
So dein zu sein auf e - wig, wie glücklich, o wie se-lig, wie se - lig werd' ich sein!
An-diam, andiam mio be ne, a ris - to-rar le pe-ne d'un-in - no - cen - te a - mor;
Allegro
p
So dein zu sein auf e - wig, wie glücklich o wie se-lig, wie se - lig werd' ich
An-diam, andiam mio be - ne, a ris - to-rar le pe-ne d'un in - no - cen - te a -
D. Giovanni.
Zerlina.
sein. So mein! So dein! Ganz
mor; an - diam! an - diam! an -
Zerlina.
D. Giovanni
D. Giovanni.
mein Ganz dein! So dein zu sein auf e-wig, wie glück-lich werd' ich
diam! an - diam, an-diam mio bene an-di-am le pe - ne aris - to -
sein! wie so - lig werd ich sein!
rar d'un in - no - cen - te a - mor!
f
p
f

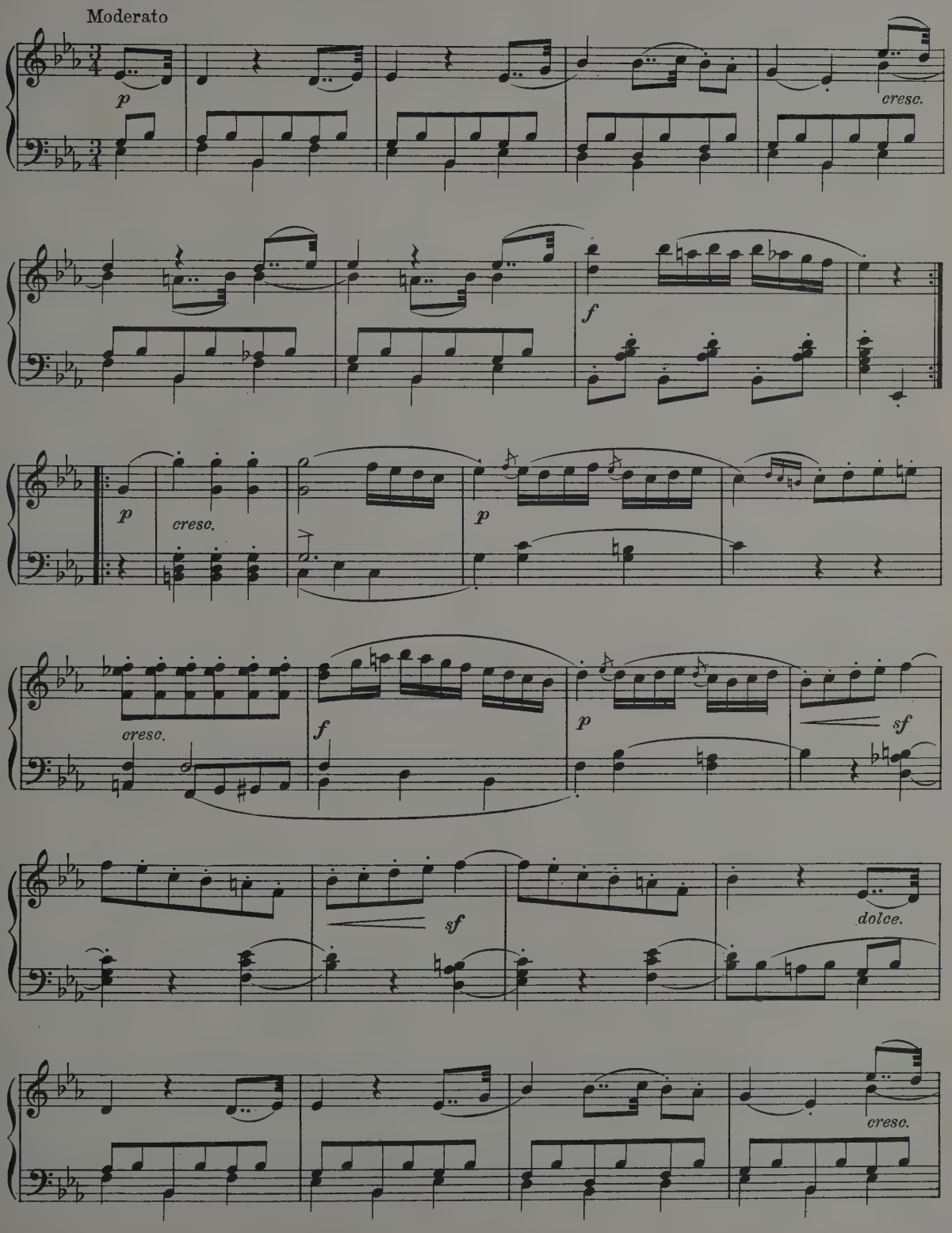
W. A. Mozart (1756–1791)

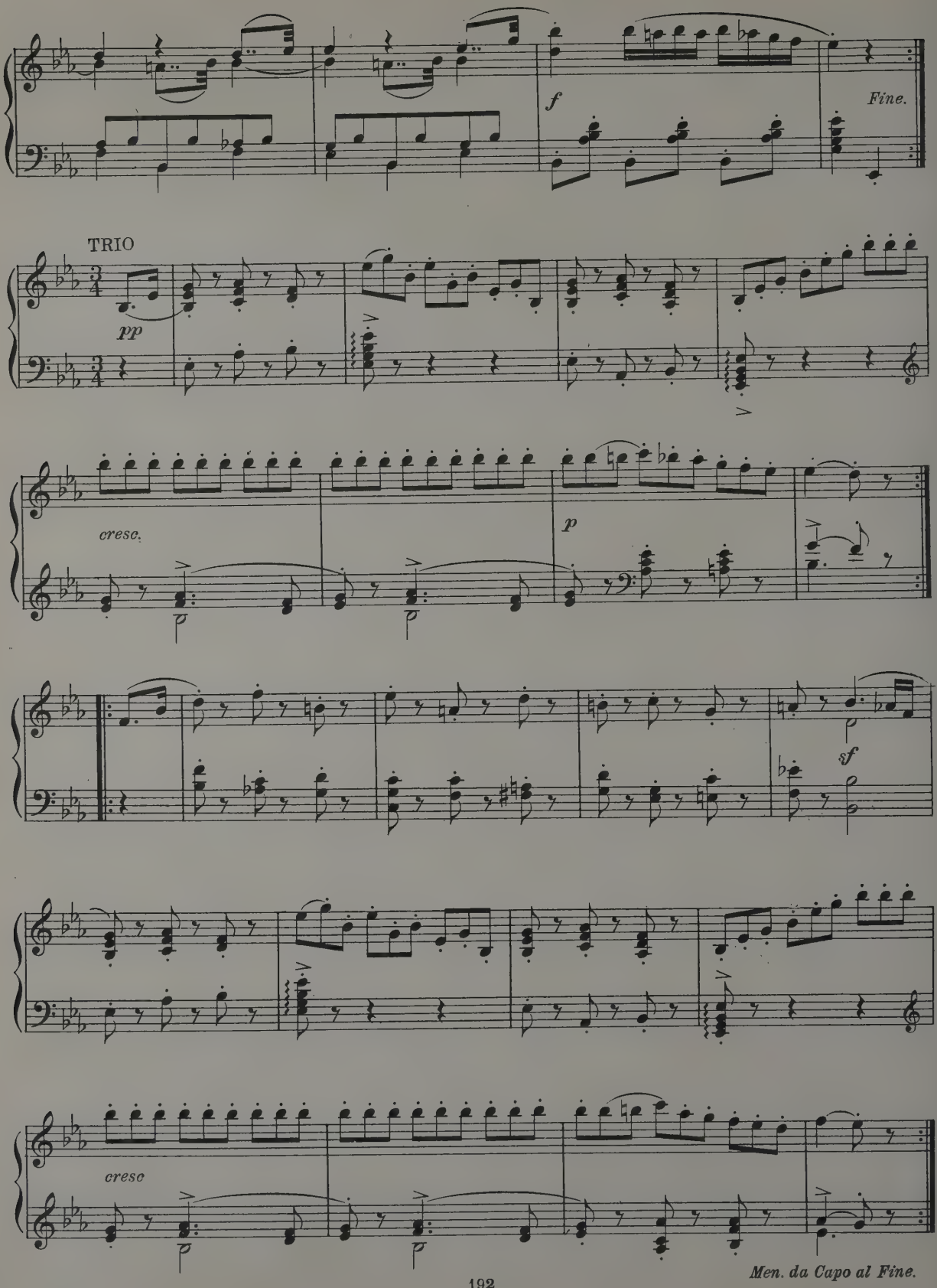
Ave Verum Corpus


Adagio
pp
A - ve, A - ve ve - rum Cor - pus na - tum de Ma - ri - a Vir - gi - ne:
pp
p
cresc.
Ve - re pas - sum, im - mo - la - tum in cru - - ce pro ho - mi - ne:
in cru - ce
im - mo - la - tum
cresc.
rall.
Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne:
a tempo
E - sto no - bis præ - gu - sta - tum mor - - tis in ex - a - mi -
E - sto no - bis præ - gu - sta - tum mor - tis in ex - a - mi -
ne, mor - - - - - tis in ex - a - mi - ne.
mor - - - - tis
ne,

L. van Beethoven (1770-1827)

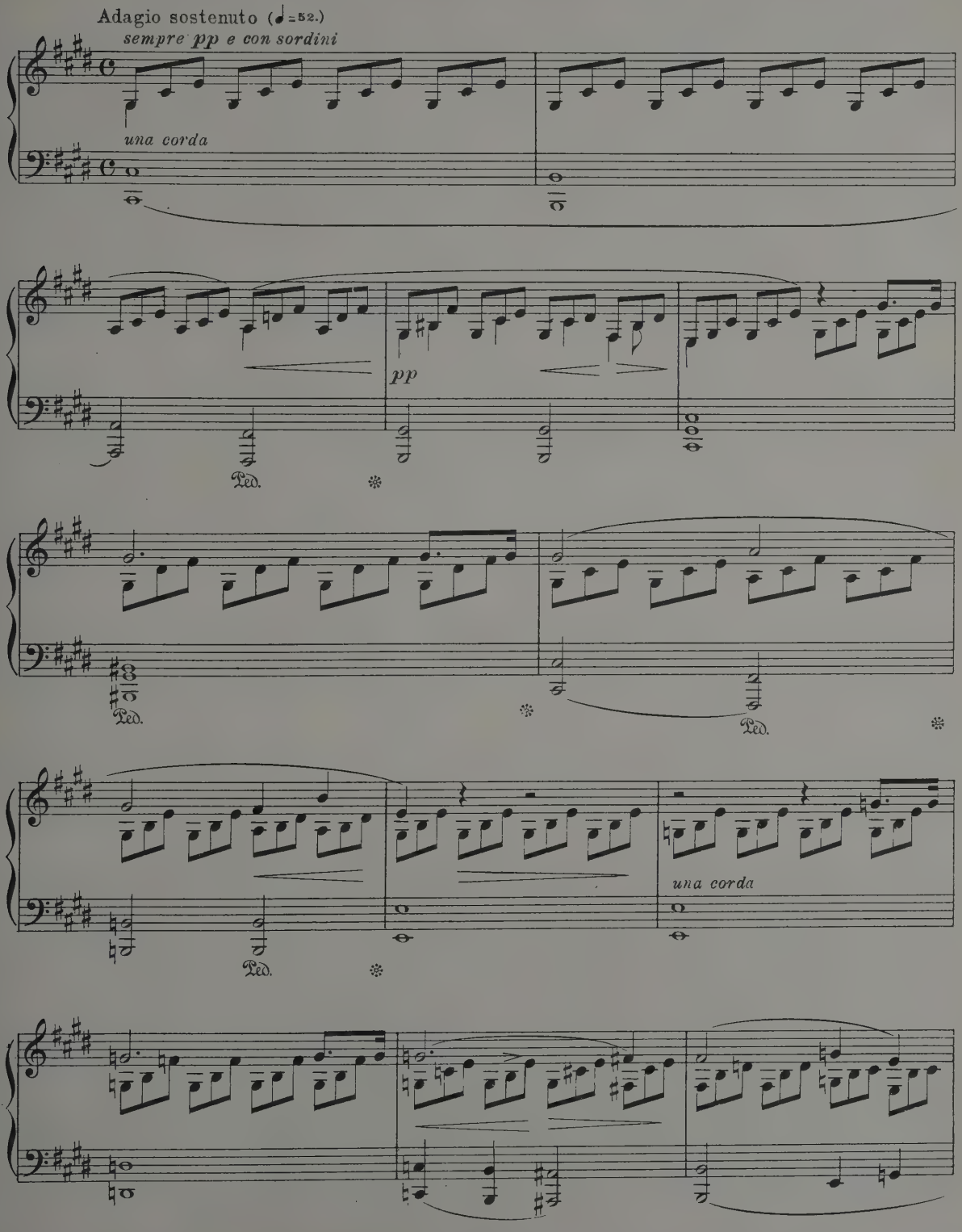
Minuet from the Septet Op. 20.

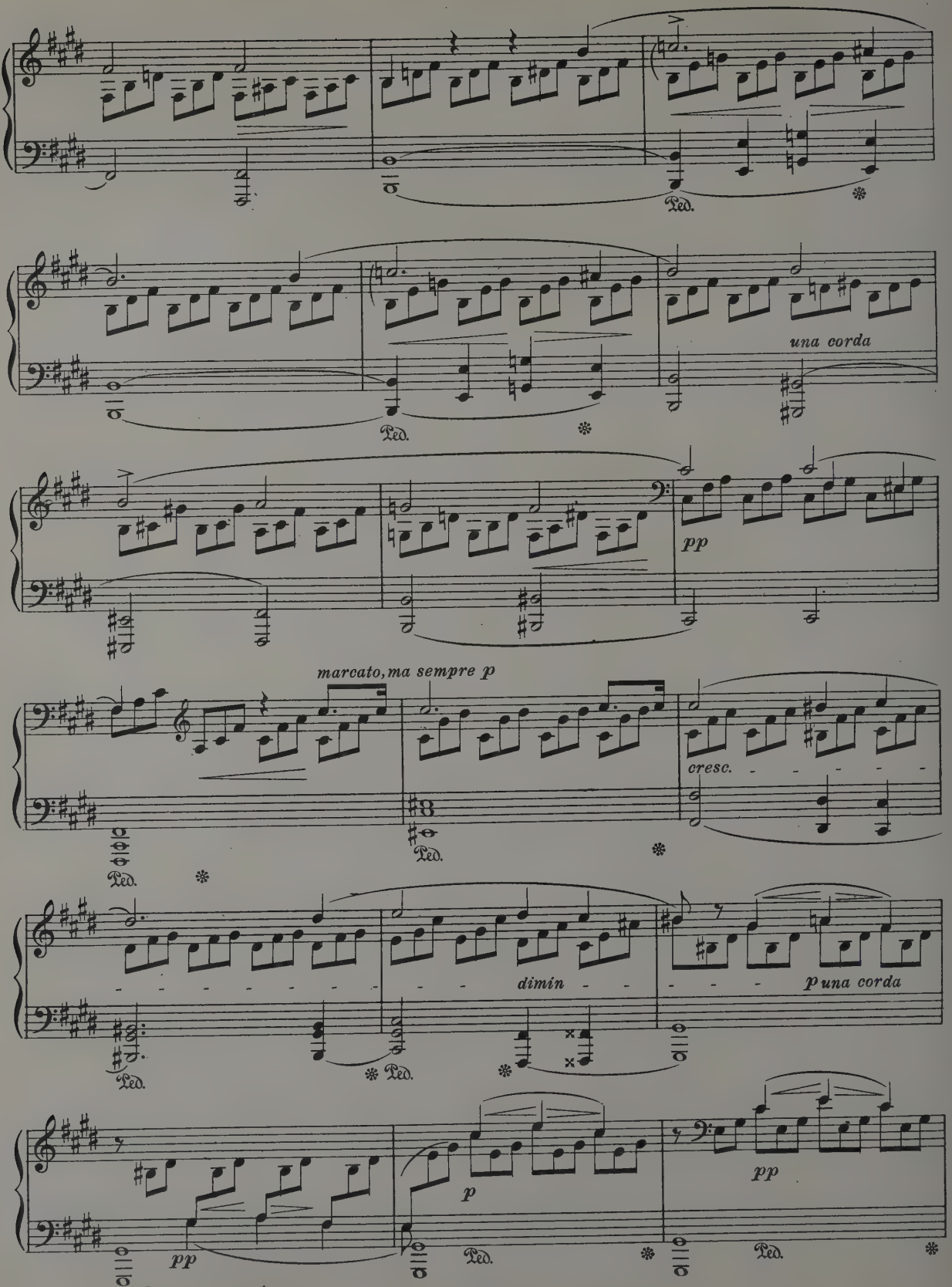


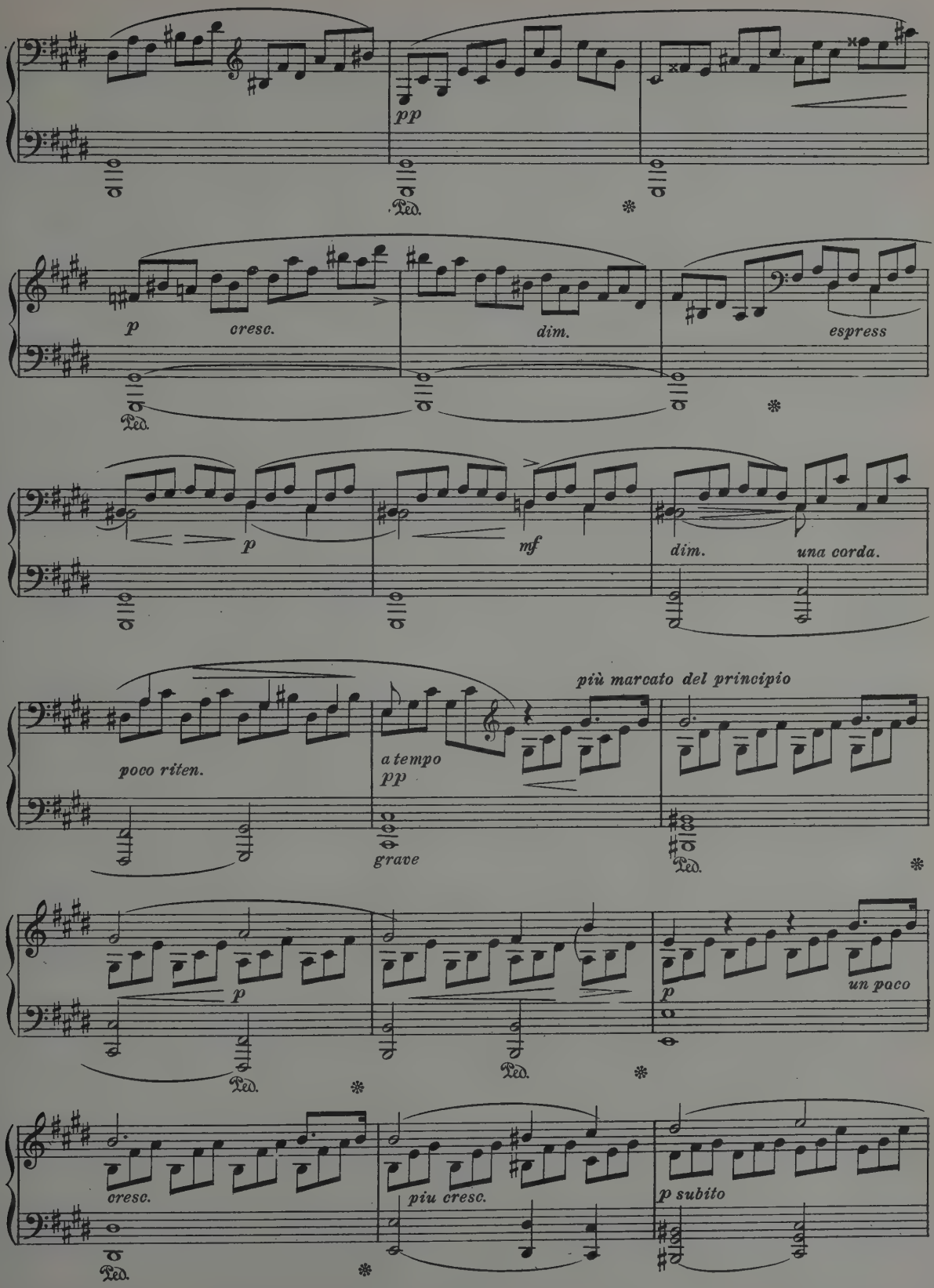

f
Fine.
TRIO
pp
cresc.
p
sf
cresc
Men. da Capo al Fine.

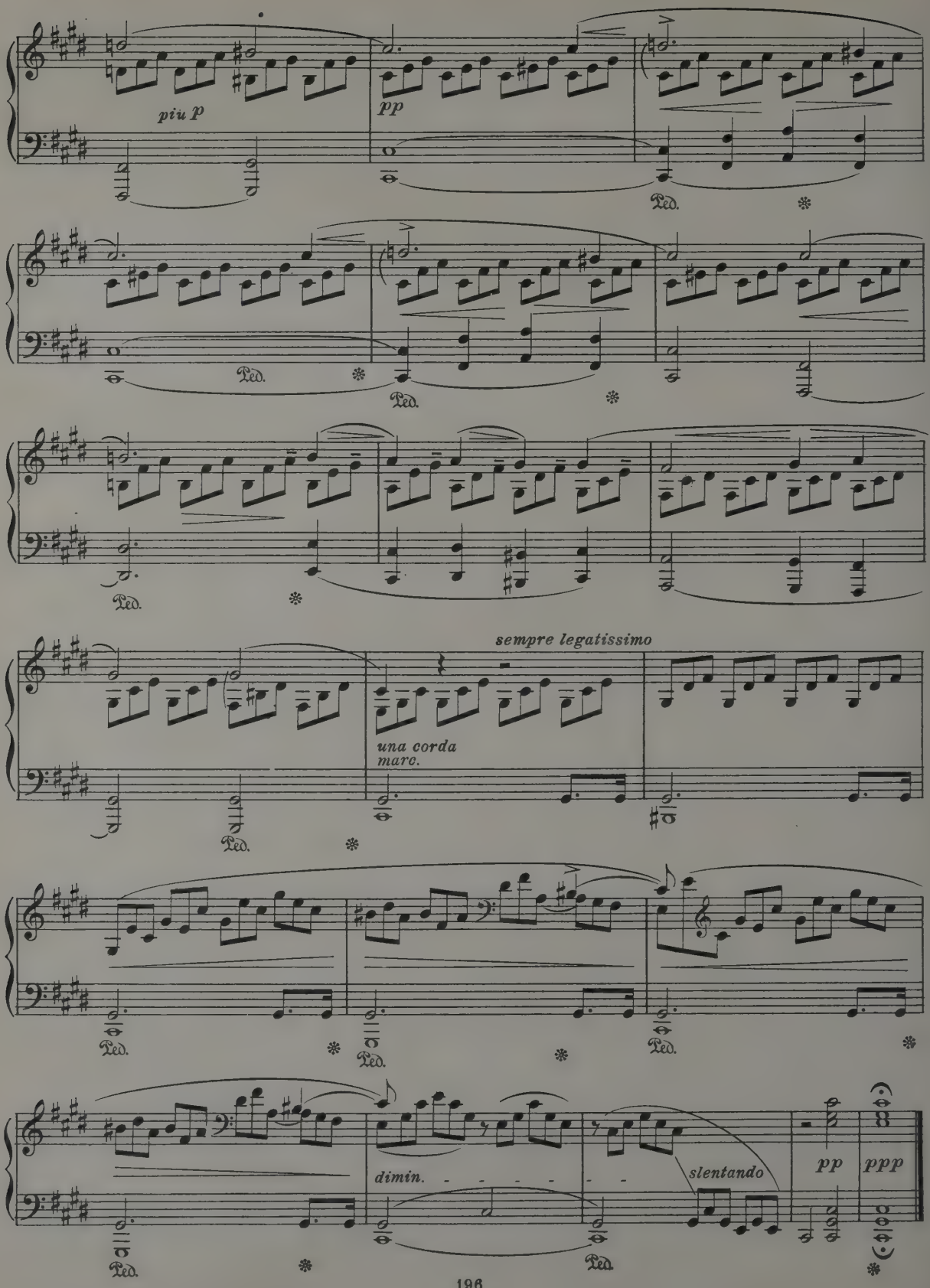
L. van Beethoven (1770–1827)

Sonata quasi una Fantasia Op. 27, No 2.



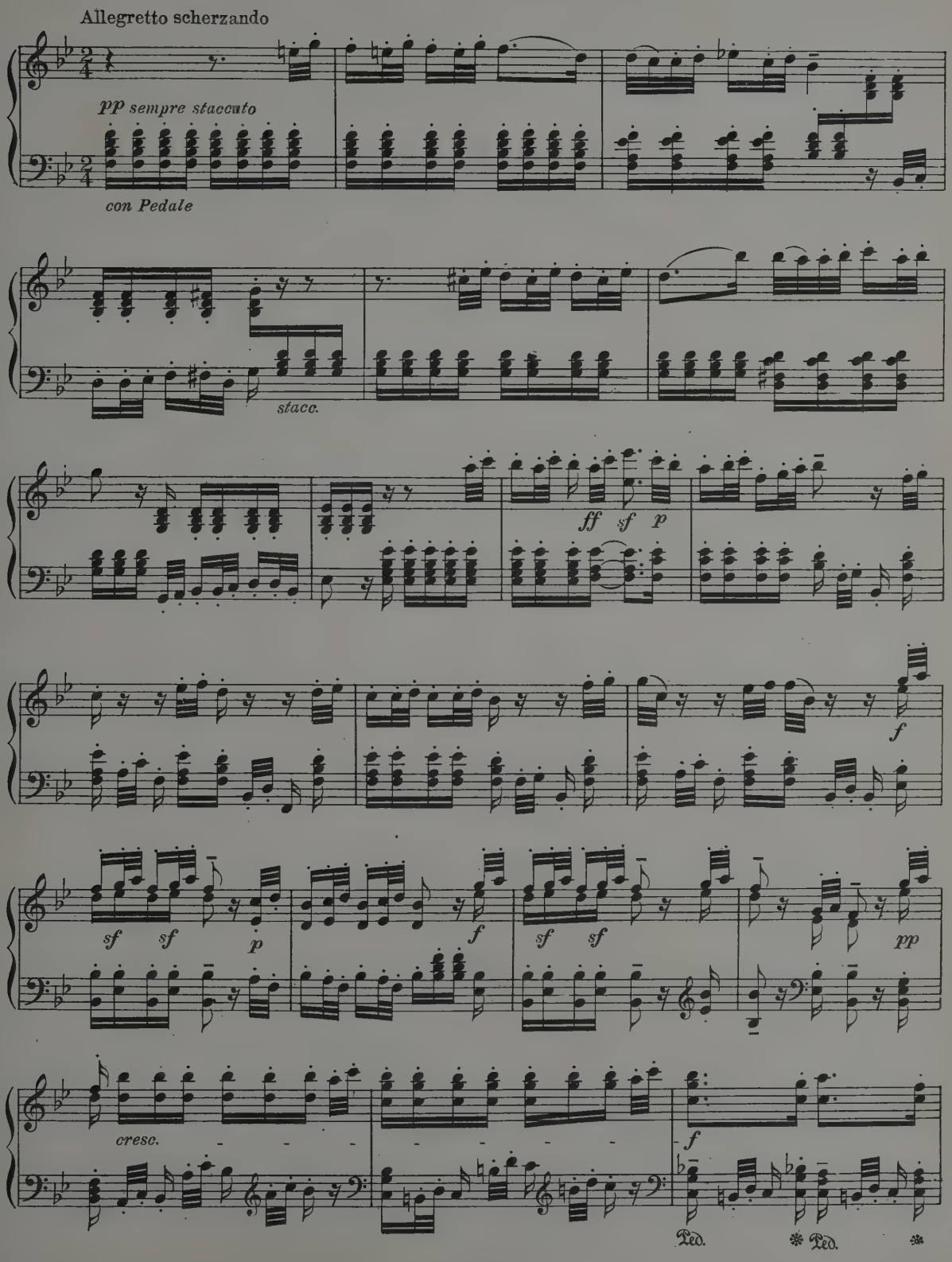

una corda
pp
marcato, ma sempre p
cresc.
dimin
p una corda
pp
p
pp
il basso sempre ten.

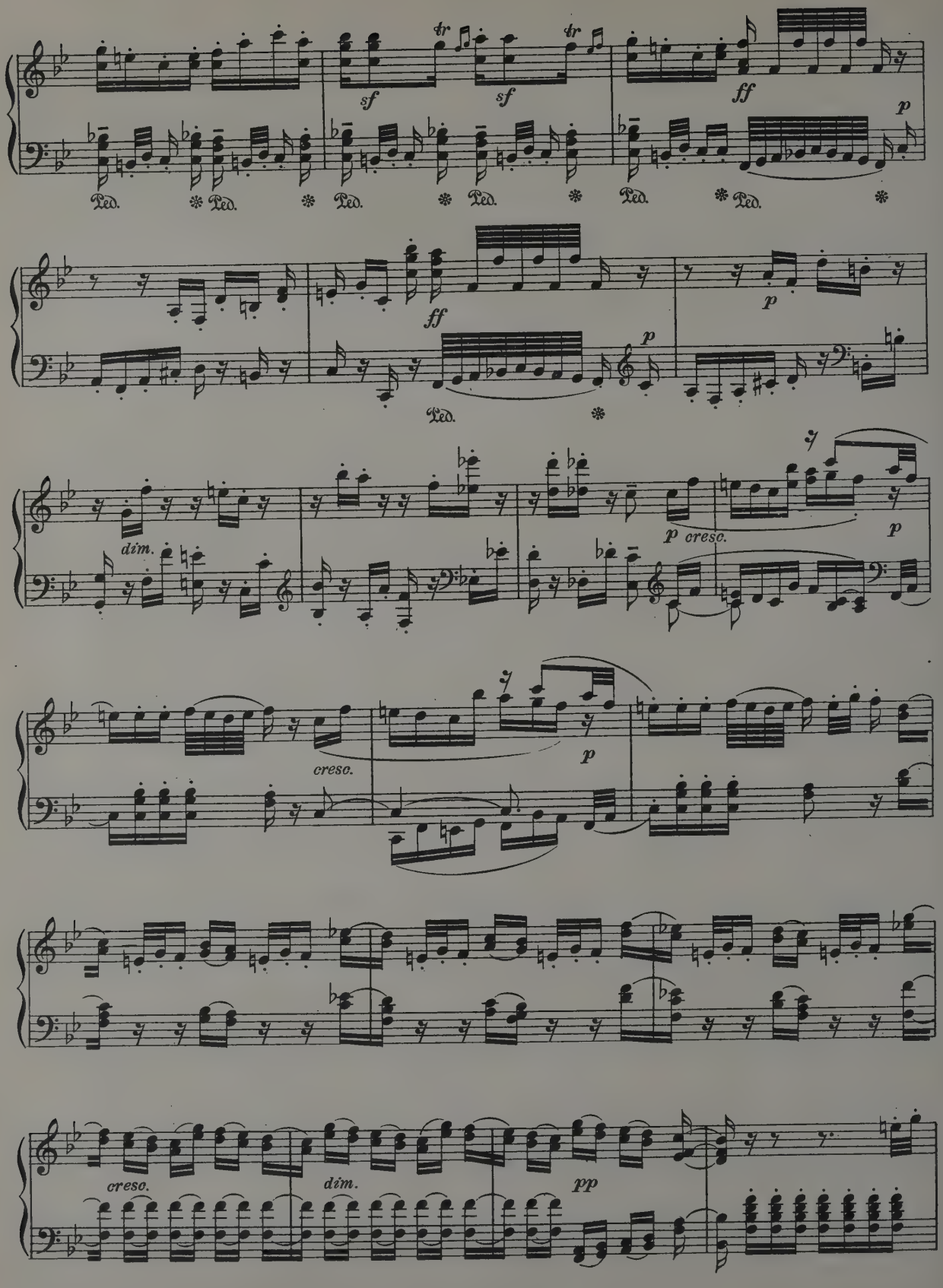

pp
Ped.
p
cresc.
dim.
espress
Ped.
p
mf
dim.
una corda.
più marcato del principio
poco riten.
a tempo
pp
grave
Ped.
p
Ped.
p
un paco
cresc.
Ped.
piu cresc.
p subito

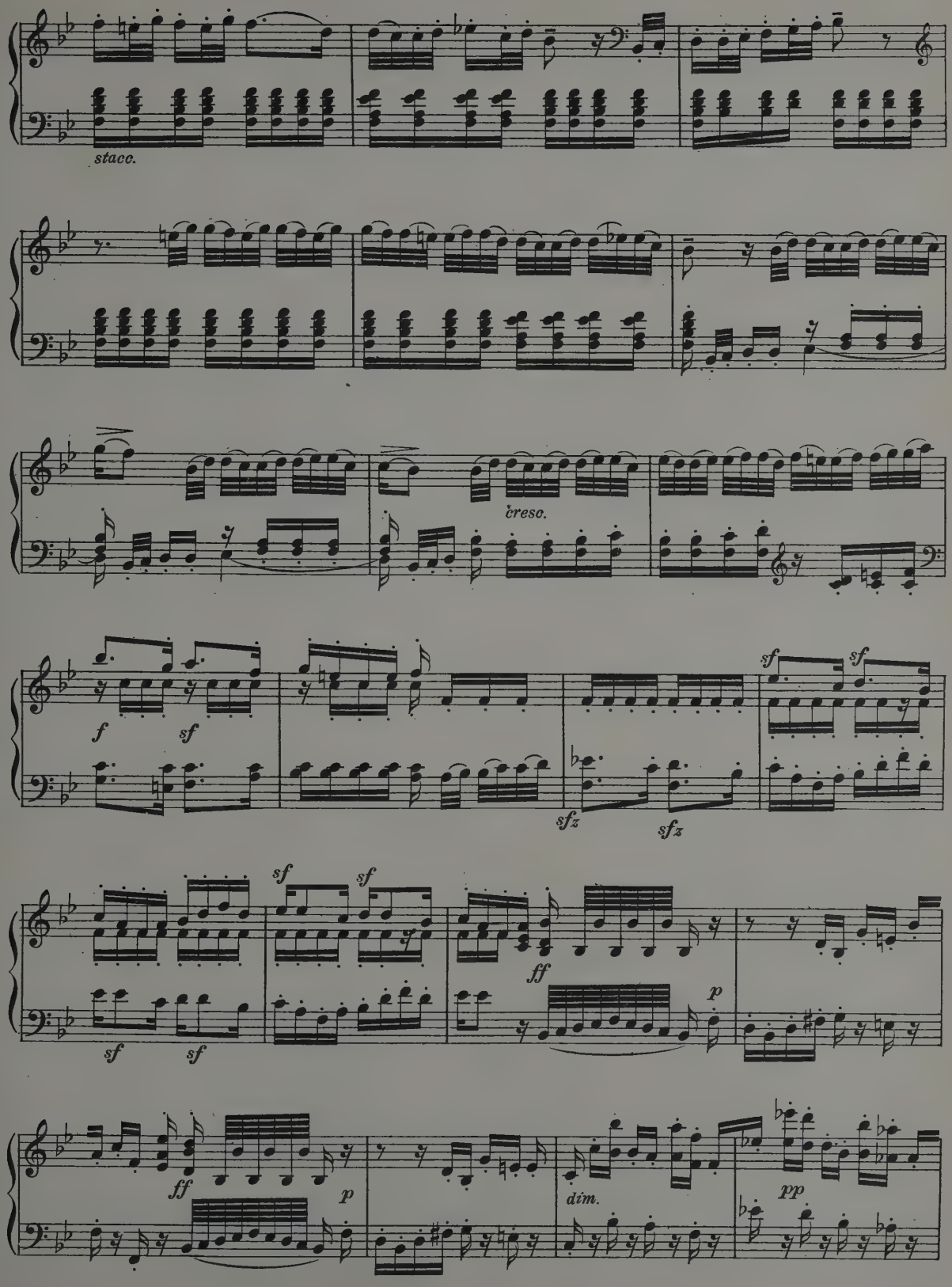

piu p
pp
Ped.
sempre legatissimo
una corda
marc.
dimin.
slentando
pp
ppp

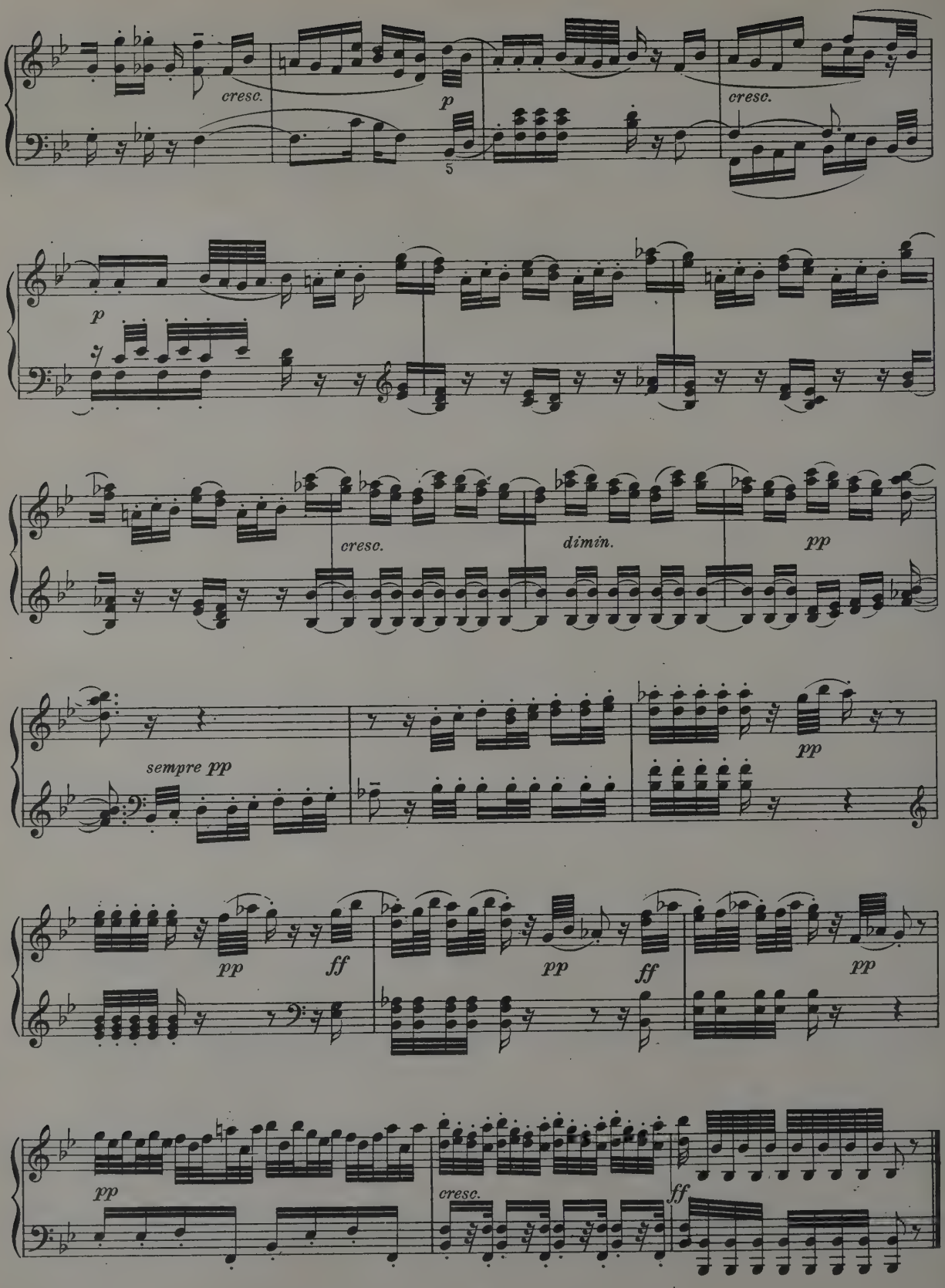
Ludwig van Beethoven (1770-1827)

Scherzo from the Eighth Symphony




tr
sf
tr
sf
ff
p
Ped.
ff
p
Ped.
dim.
p
cresc.
p
cresc.
p
creso.
dim.
pp


staco.
creso.
f
sf
sf
sf
sfz
sfz
sf
sf
sf
sf
ff
p
ff
p
dim.
pp


cresc.
p
5
cresc.
p
cresc.
dimin.
pp
sempre pp
pp
pp
ff
pp
ff
pp
pp
cresc.
ff

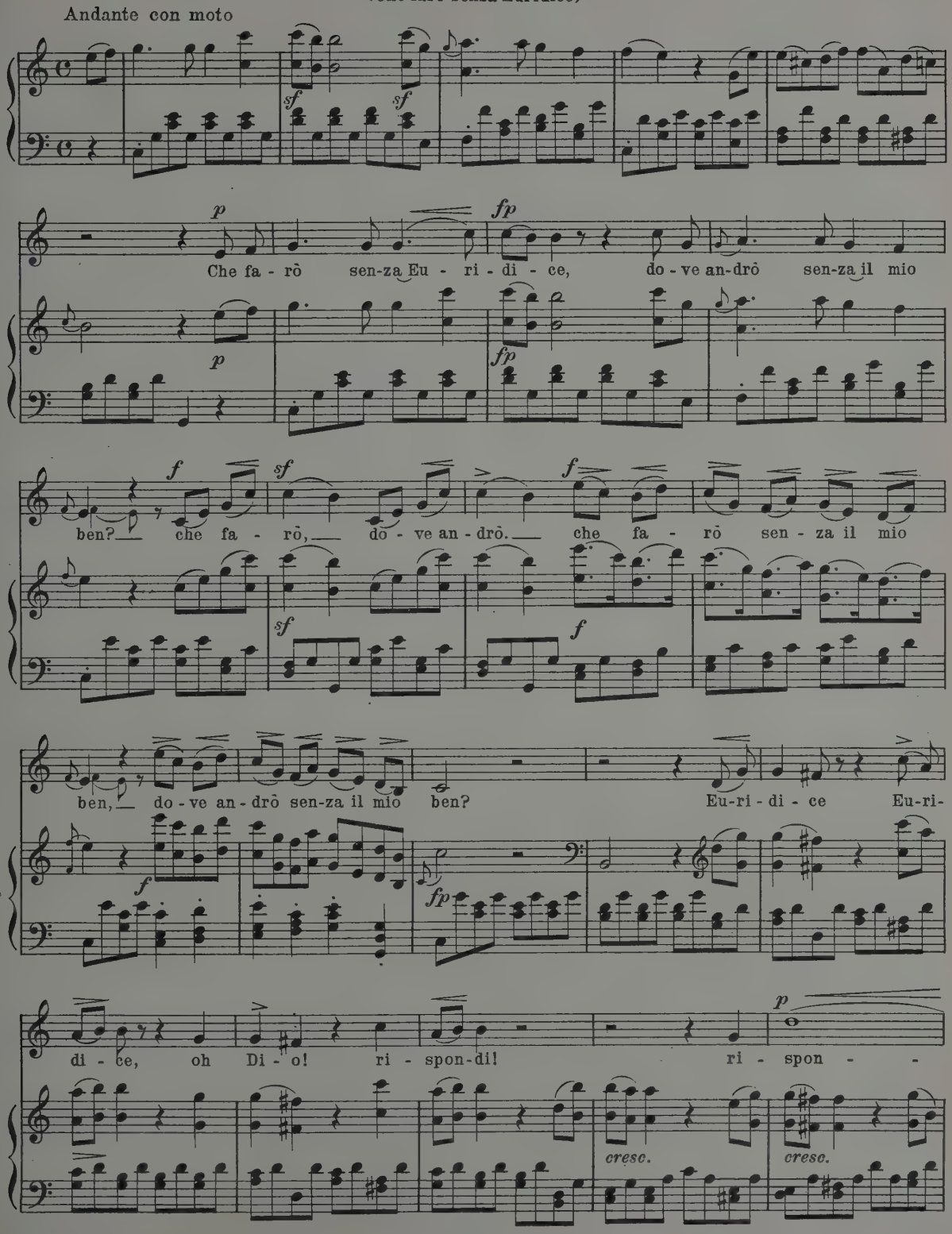
SECTION SEVEN

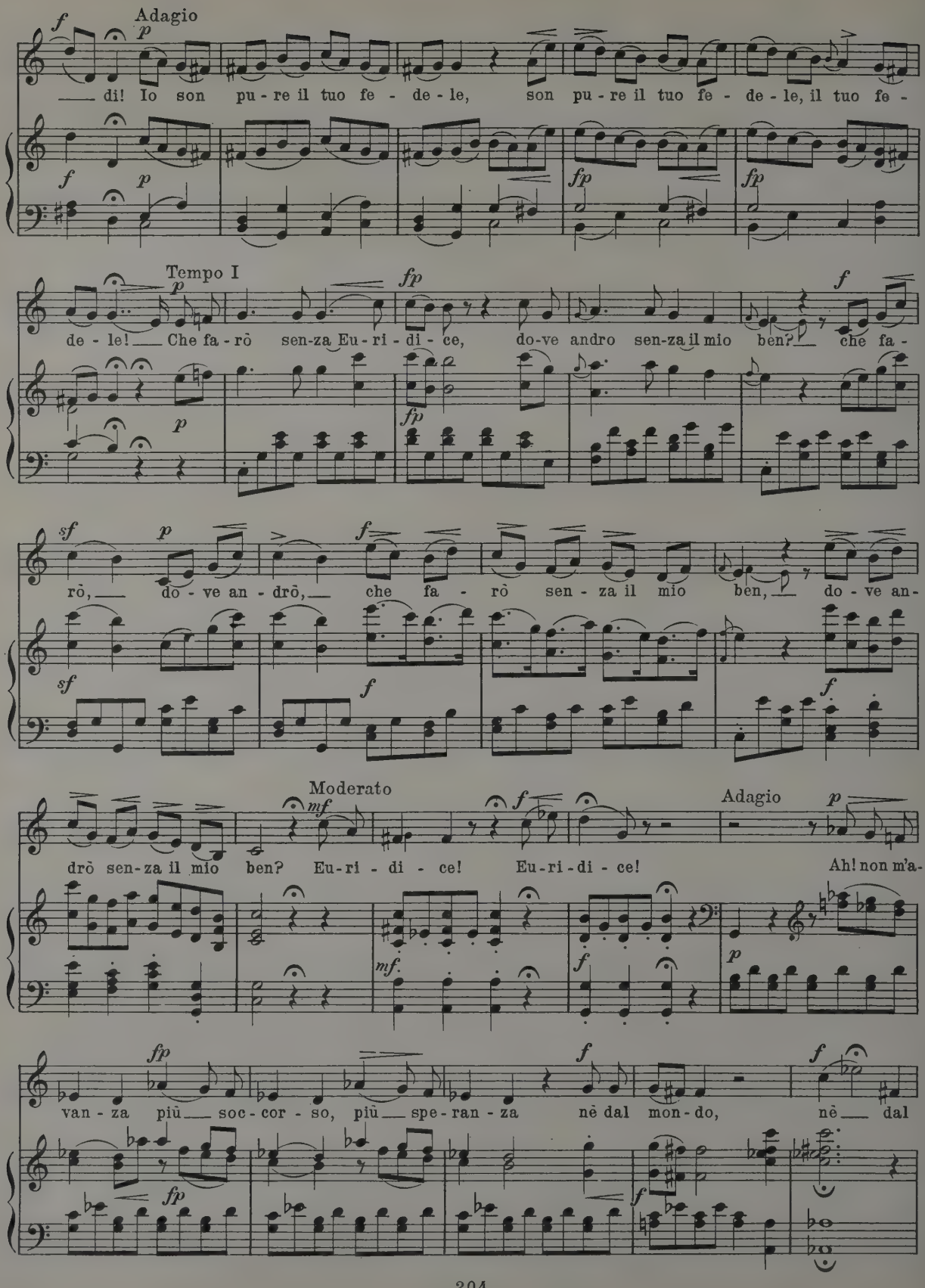
THE OPERA FROM GLUCK TO WAGNER

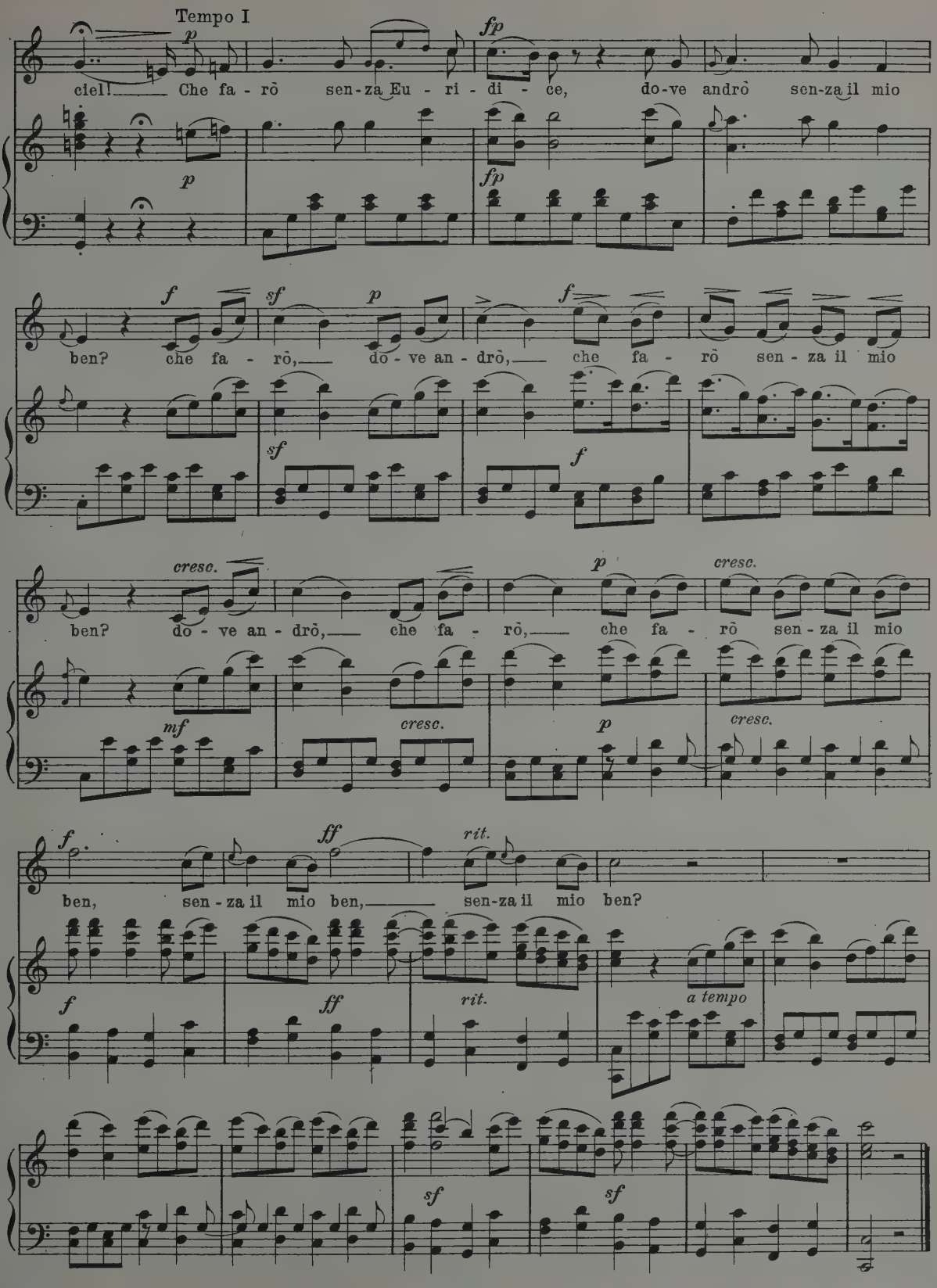
Chr. W. Gluck (1714-1787)

Aria from "Orfeo ed Euridice"

(Che farò senza Euridice)

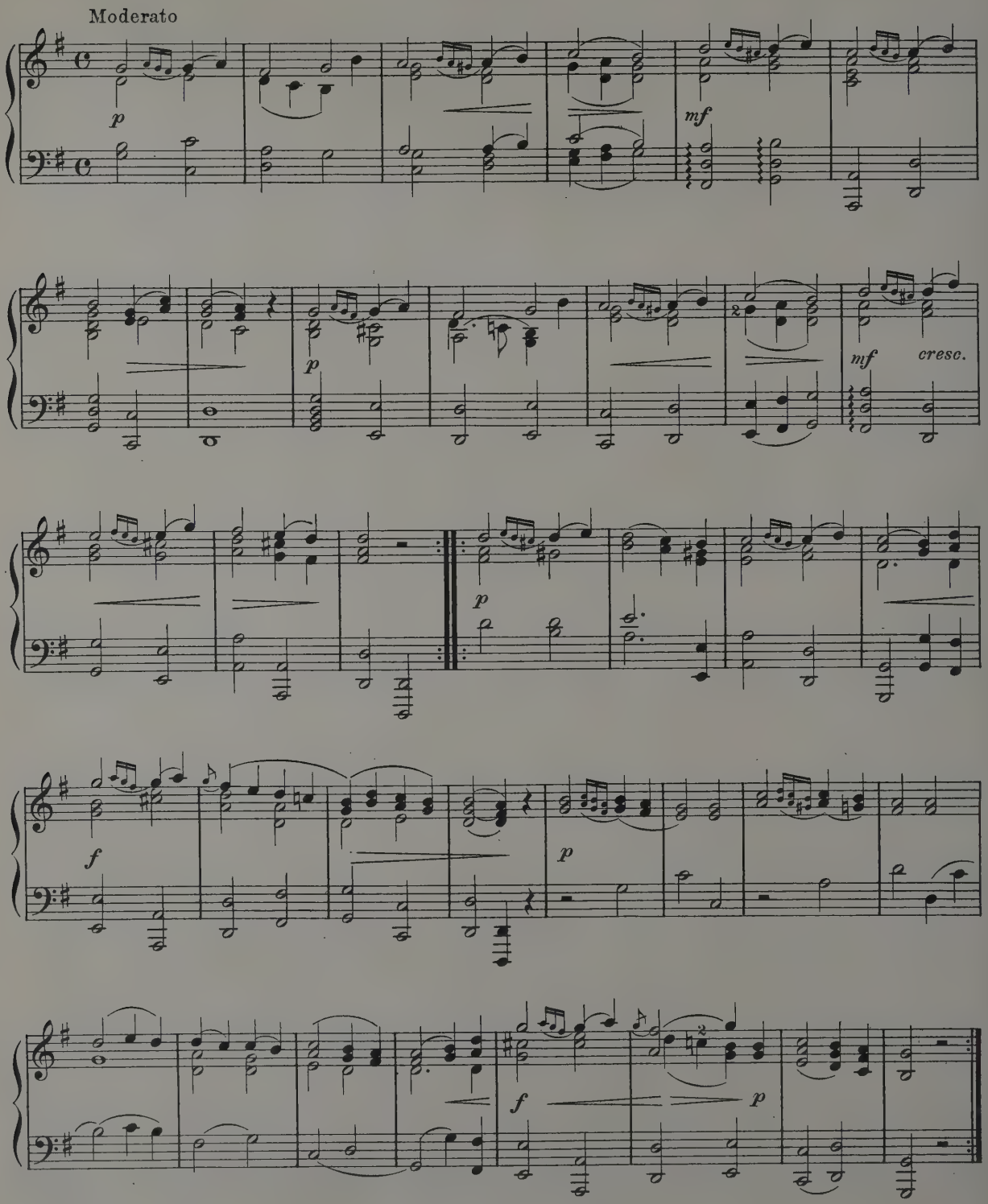

Andante con moto
Che fa - rò sen-za Eu - ri - di - ce, do - ve an-drò sen-za il mio
ben? che fa - rò, do - ve an - drò. che fa - rò sen - za il mio
ben, do - ve an - drò sen-za il mio ben? Eu-ri - di - ce Eu-ri-
di - ce, oh Di - o! ri - spon-di! ri - spon - -
cresc.
cresc.


Adagio
di! Io son pu-re il tuo fe-de-le, son pu-re il tuo fe-de-le, il tuo fe-
Tempo I
de-le! Che fa-rò sen-za Eu-ri-di-ce, do-ve andro sen-za il mio ben? che fa-
rò, do-ve an-drò, che fa-rò sen-za il mio ben, do-ve an-
Moderato
drò sen-za il mio ben? Eu-ri-di-ce! Eu-ri-di-ce!
Adagio
Ah! non m'a-
van-za più soc-cor-so, più spe-ran-za nè dal mon-do, nè dal


Tempo I
p
fp
ciel! Che fa - rò sen - za Eu - ri - di - ce, do - ve andrò sen - za il mio
f
sf
p
f
ben? che fa - rò, do - ve an - drò, che fa - rò sen - za il mio
cresc.
p
cresc.
ben? do - ve an - drò, che fa - rò, che fa - rò sen - za il mio
mf
cresc.
p
cresc.
f
ff
rit.
ben, sen - za il mio ben, sen - za il mio ben?
a tempo
sf
sf

Chr. W. Gluck (1714-1787)

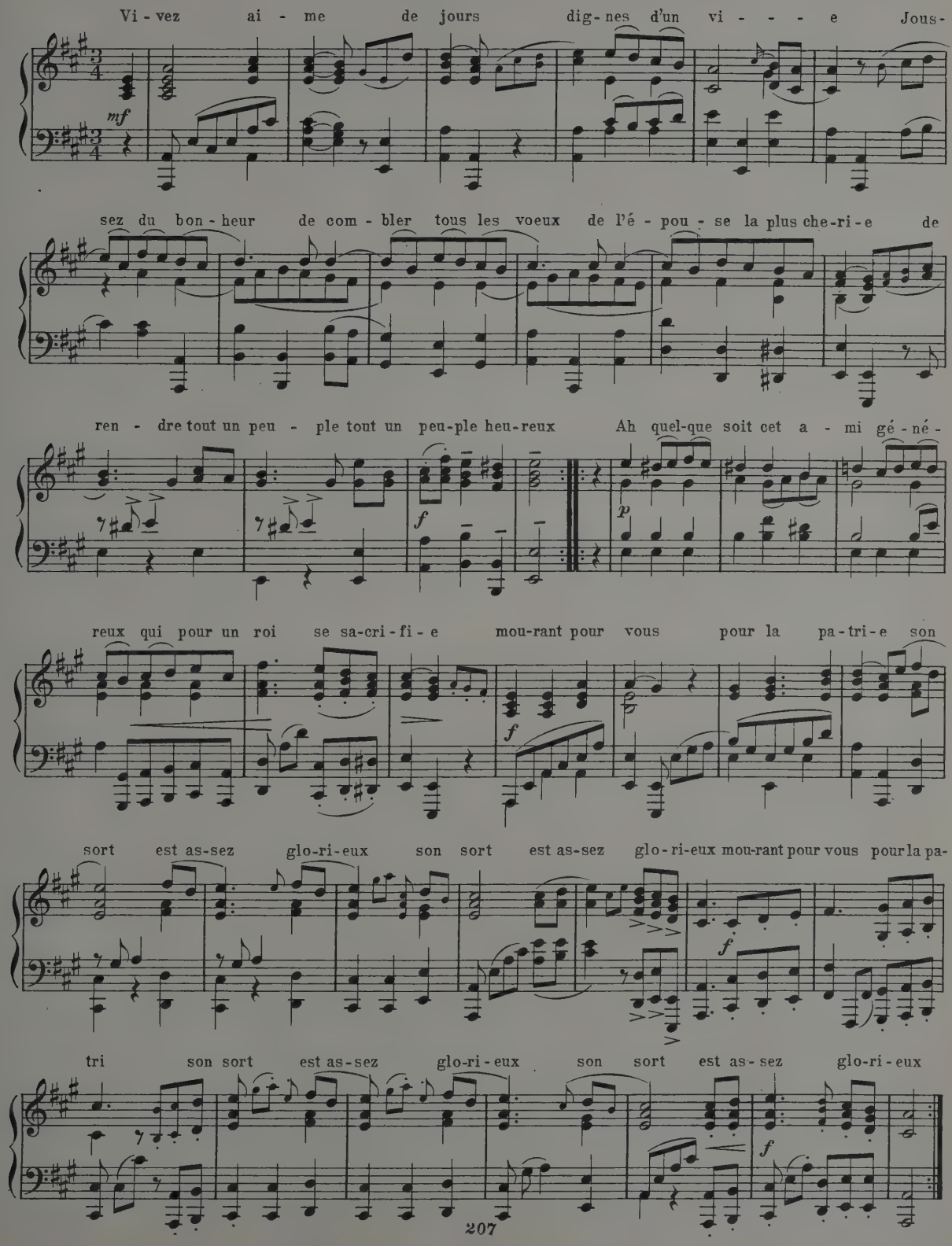
Pantomime from "Alceste" In the Temple of Apollo



Chr. W. Gluck (1714-1787)

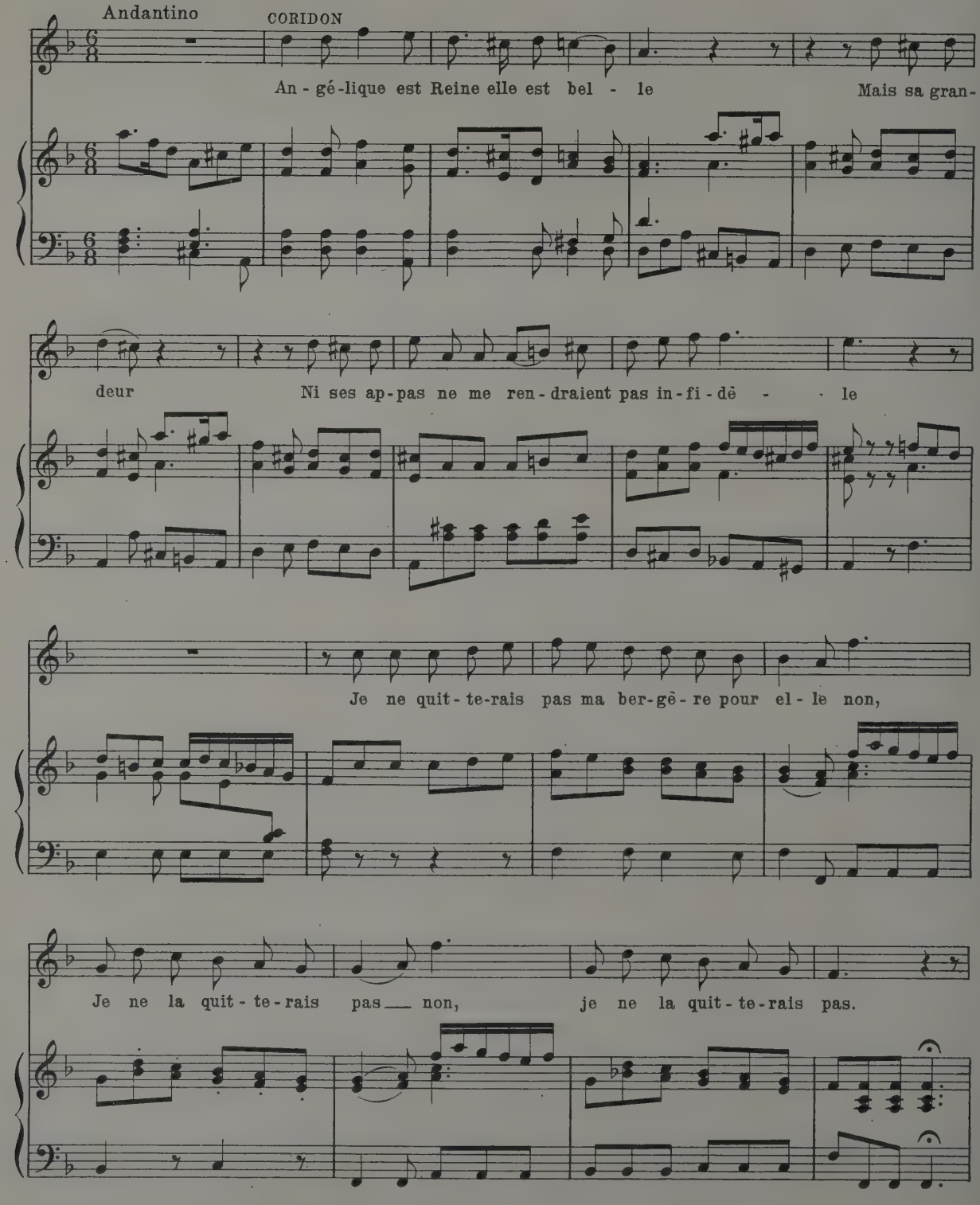
Chorus from "Alceste"

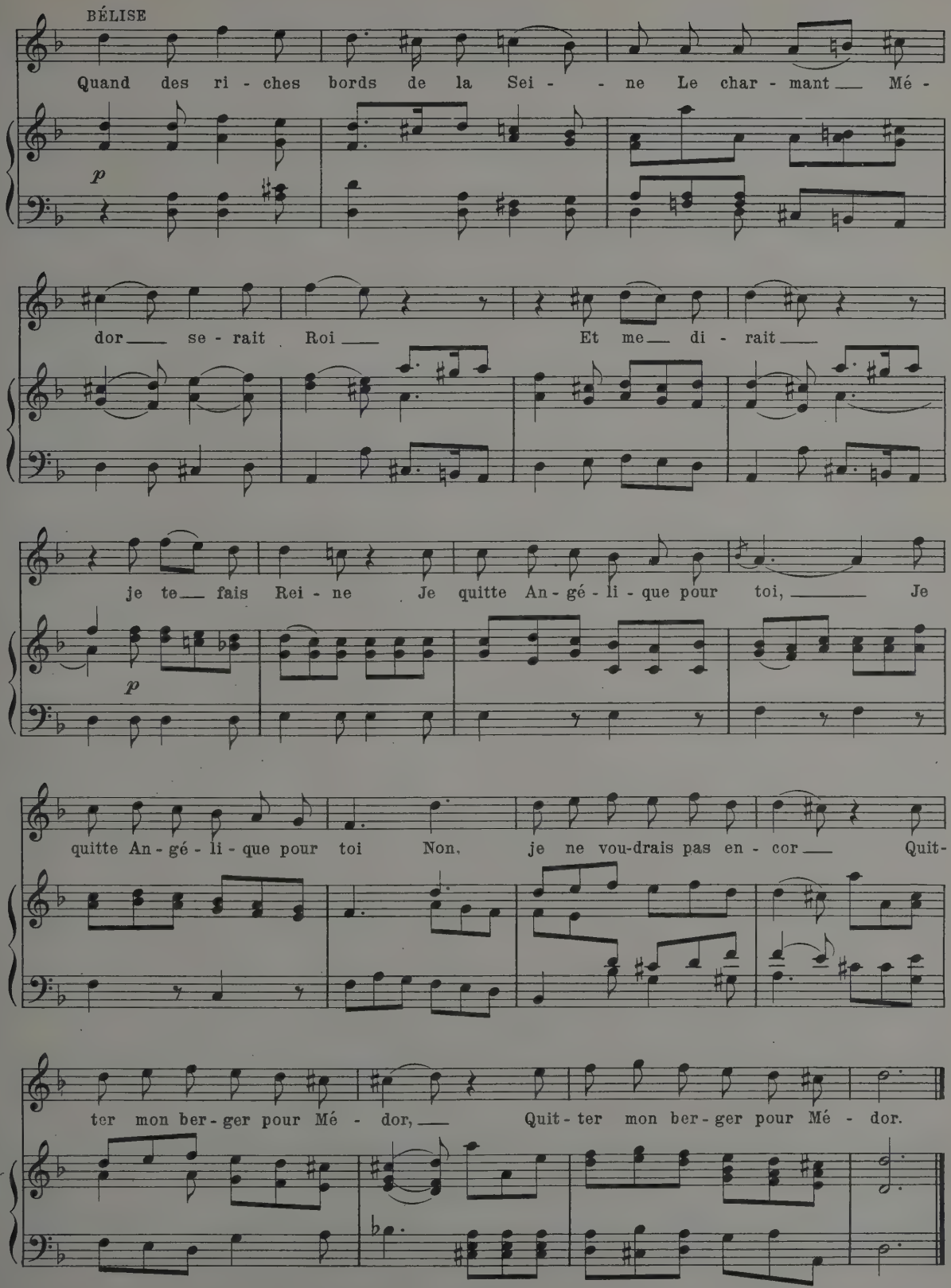
Grazioso


Vi - vez ai - me de jours dig-nes d'un vi - - - - e Jous-
mf
sez du bon - heur de com - bler tous les voeux de l'é - pou - se la plus che-ri-e de
ren - dre tout un peu - ple tout un peu-ple heu-reux Ah quel-que soit cet a - mi gé-né-
f
p
reux qui pour un roi se sa-cri-fi-e mou-rant pour vous pour la pa-tri-e son
f
sort est as-sez glo-ri-eux son sort est as-sez glo-ri-eux mou-rant pour vous pour la pa-
f
tri son sort est as-sez glo-ri-eux son sort est as-sez glo-ri-eux
f

Nicola Piccini (1728-1800)

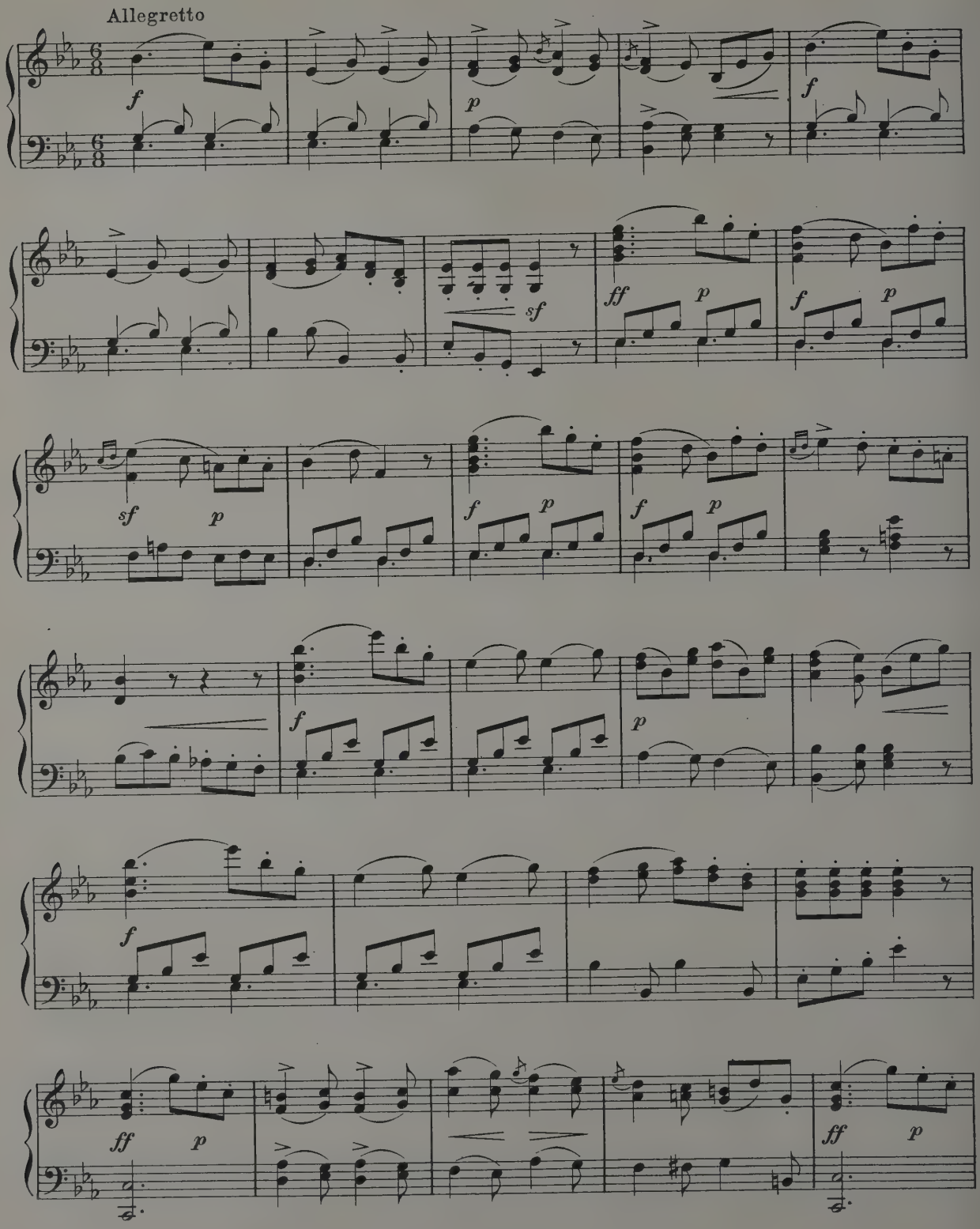
Scene from Roland (Act III)

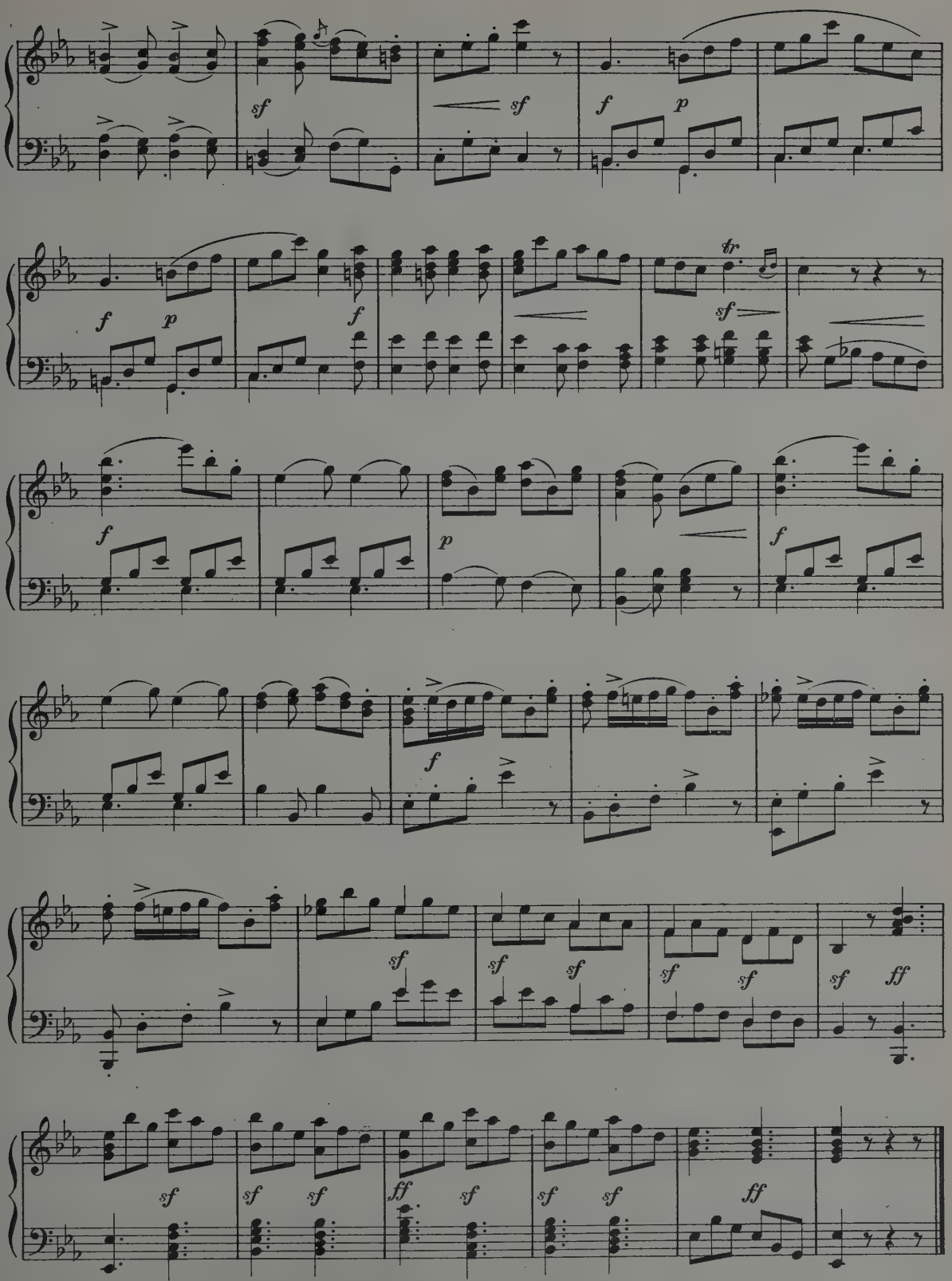

Andantino
CORIDON
An-gé-lique est Reine elle est bel - le Mais sa gran-
deur Ni ses ap-pas ne me ren-draient pas in-fi-dè - le
Je ne quit-te-rais pas ma ber-gè-re pour el-le non,
Je ne la quit-te-rais pas non, je ne la quit-te-rais pas.


BÉLISE
Quand des ri - ches bords de la Sei - - ne Le char - mant Mé -
p
dor se - rait Roi Et me di - rait
je te fais Rei - ne Je quitte An - gé - li - que pour toi, Je
p
quitte An - gé - li - que pour toi Non, je ne vou-drais pas en - cor Quit-
ter mon ber - ger pour Mé - dor, Quit - ter mon ber - ger pour Mé - dor.

André Erneste Modeste Grétry (1741-1813)

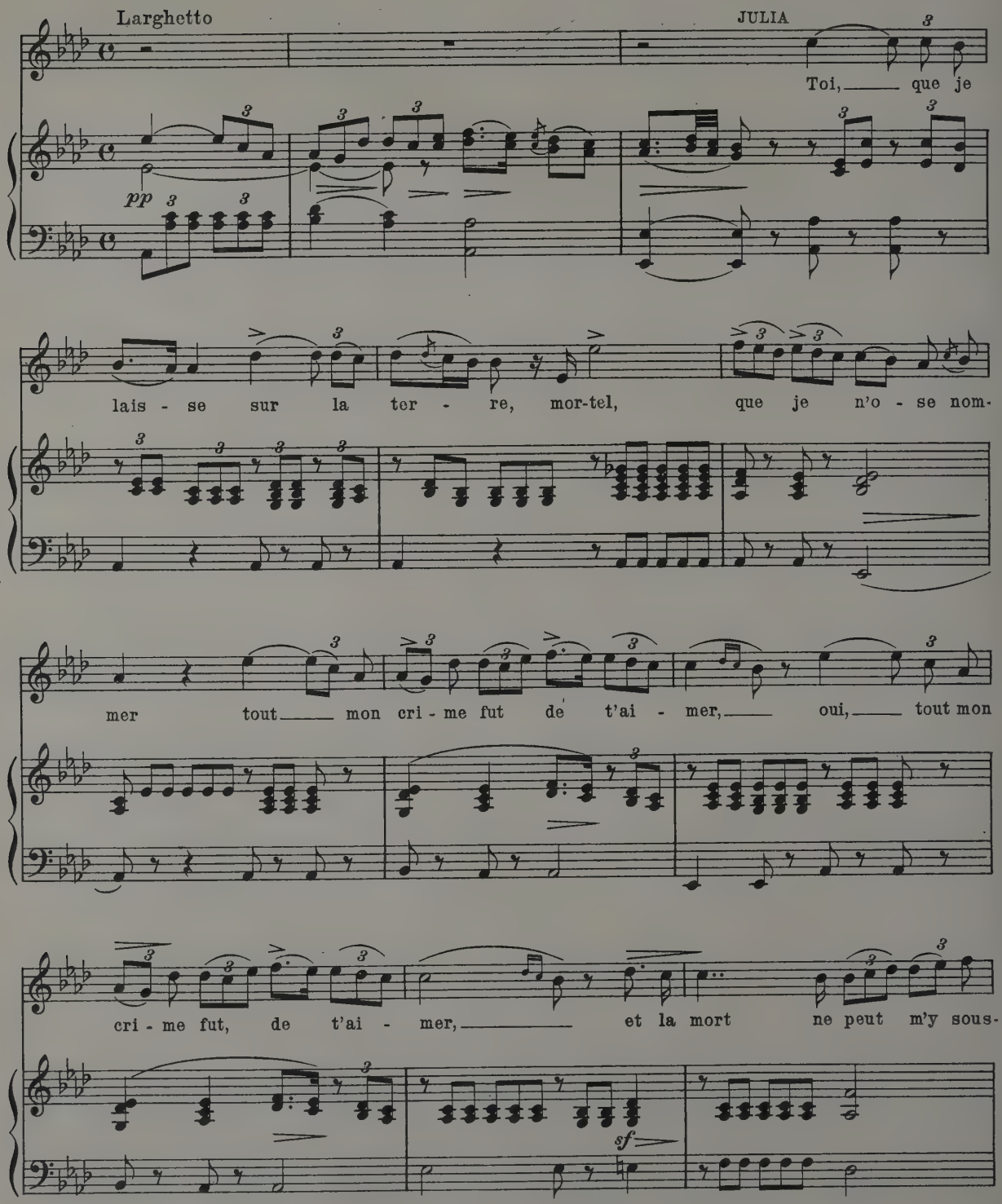
Gigue from "Collinette à la Cour" (1782)

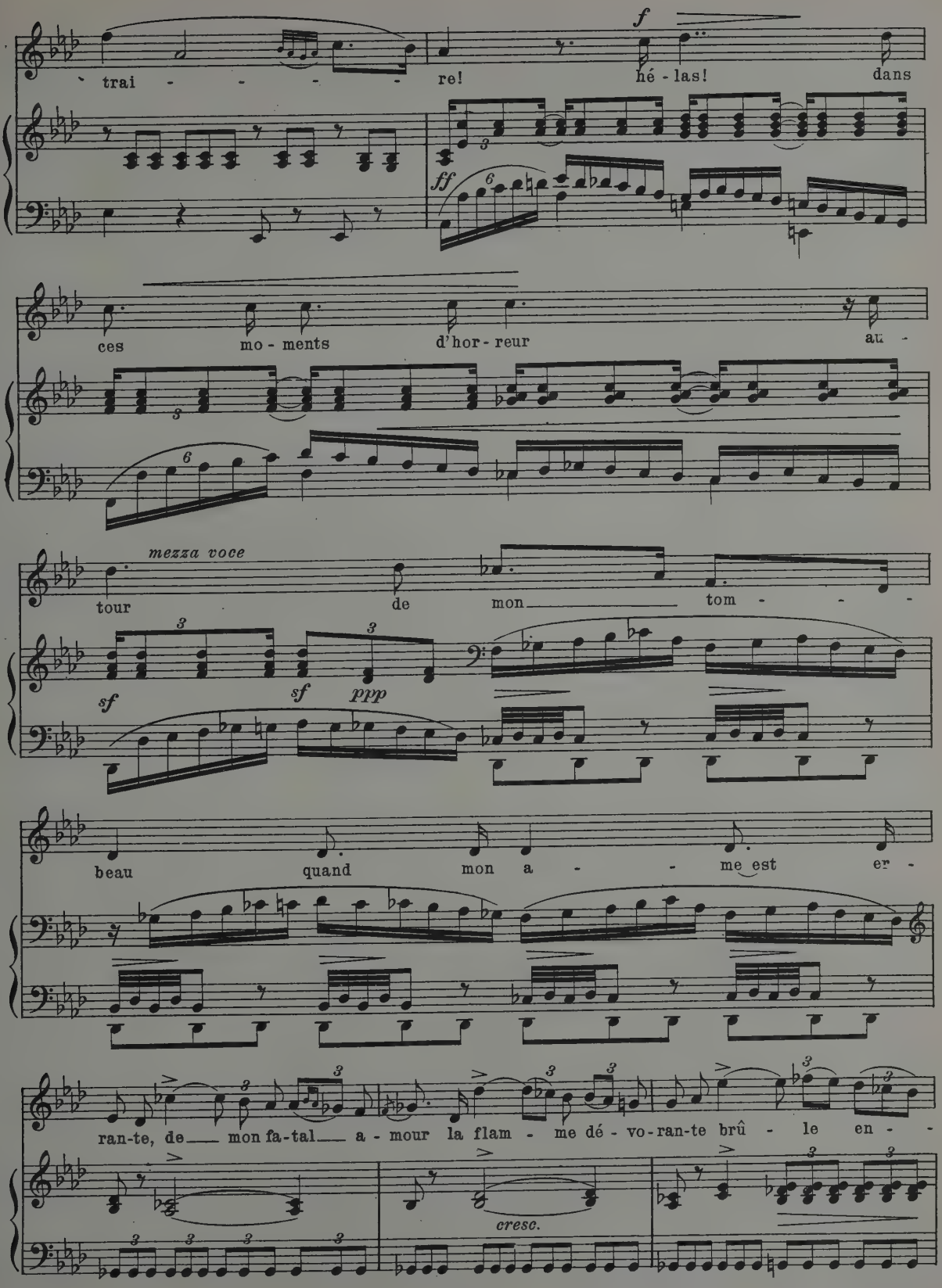


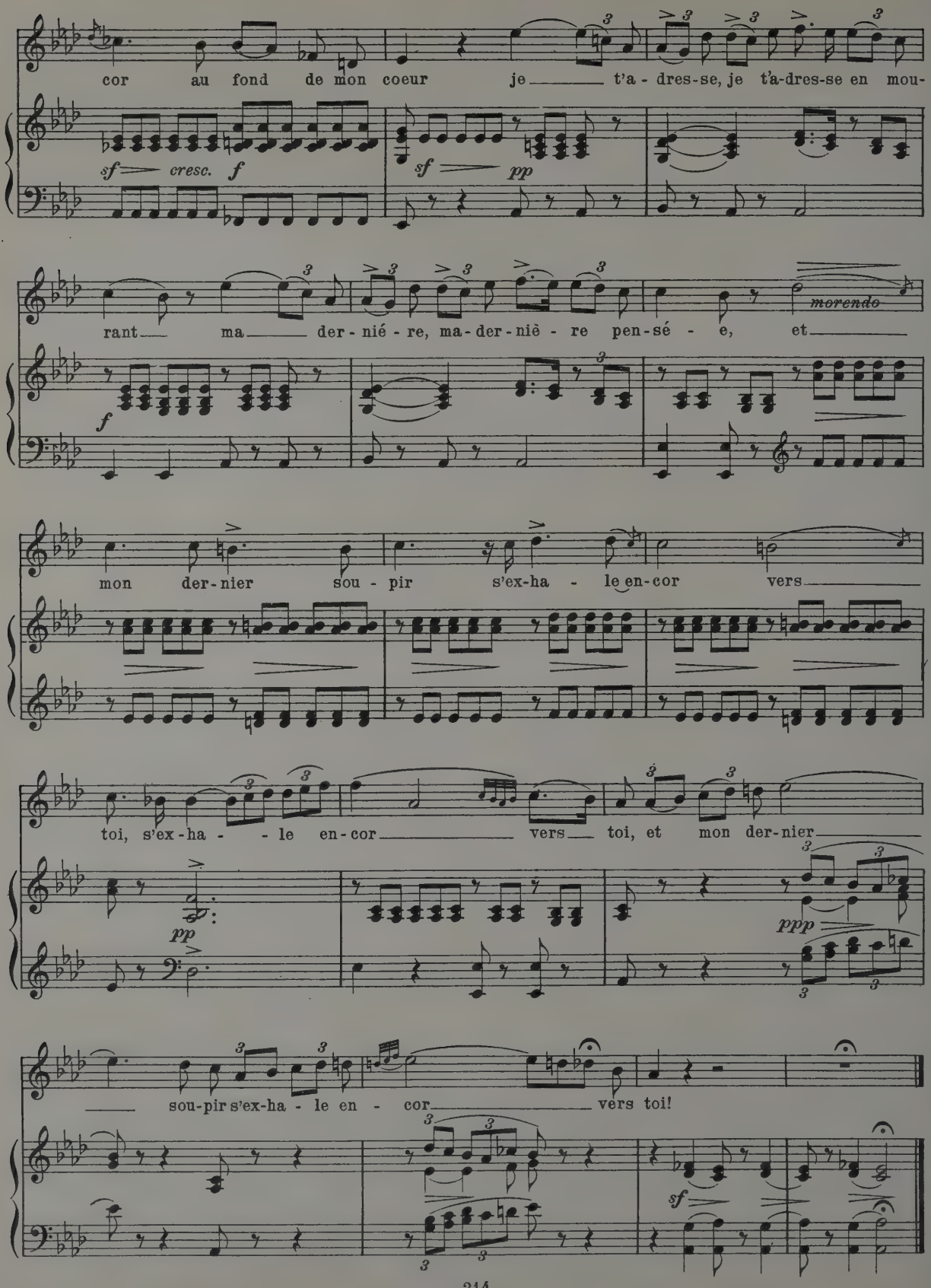

sf
sf
f
p
f
p
f
tr
sf
f
p
f
f
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
ff
sf
sf
sf
ff

Gasparo Luigi Spontini (1774 - 1851)

Aria from "La Vestale"

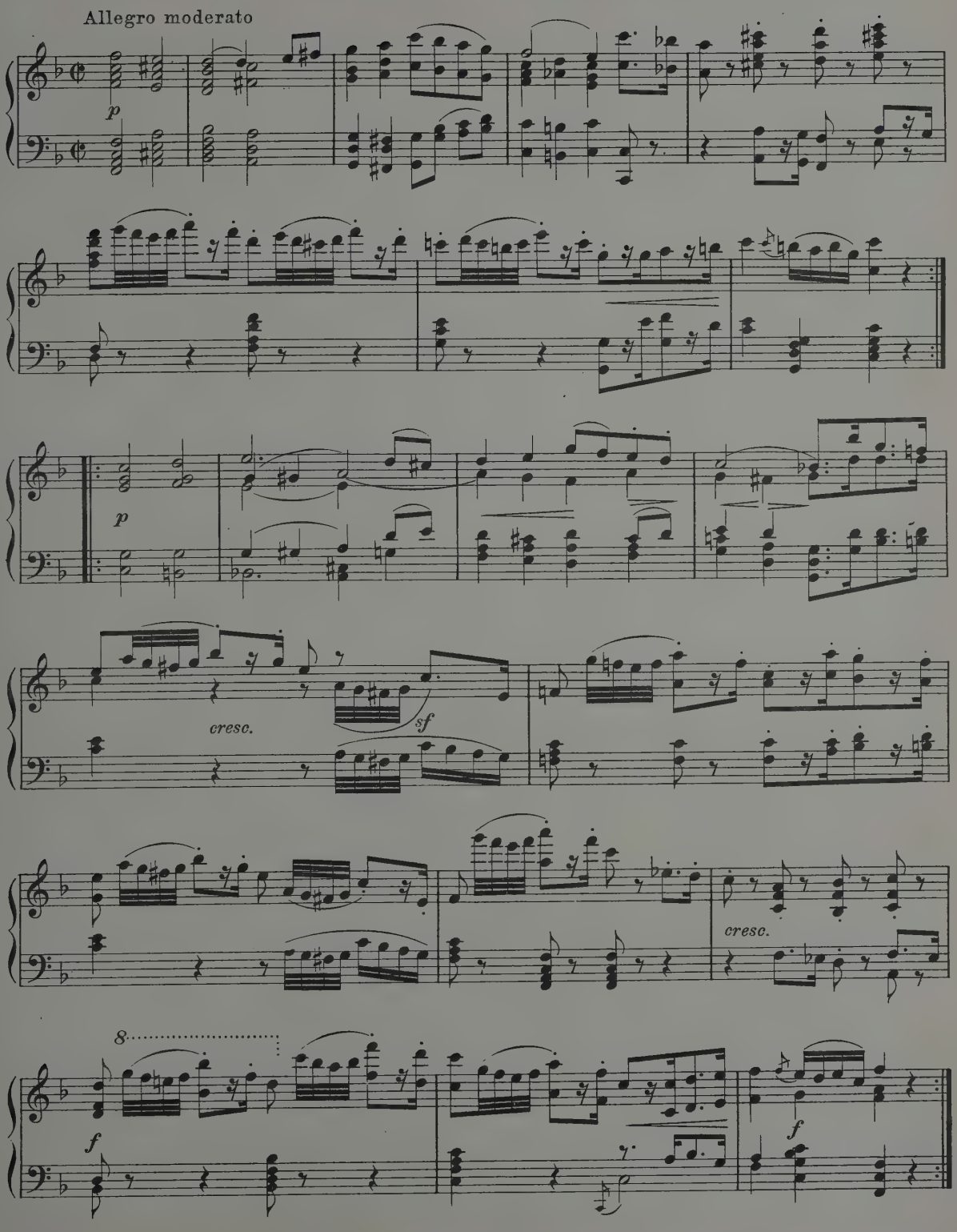

Larghetto
JULIA
Toi, que je
pp
lais - se sur la ter - re, mor-tel, que je n'o - se nom-
mer tout mon cri - me fut de t'ai - mer, oui, tout mon
cri - me fut, de t'ai - mer, et la mort ne peut m'y sous-
sf


trai - - - - -
re!
f
hé - las!
dans
ff
ces
mo - ments
d'hor - reur
au -
mezza voce
tour
de
mon
tom - - -
sf
sf
ppp
beau
quand
mon a - - me est
er -
ran-te, de mon fa-tal a - mour la flam - me dé - vo-ran-te brû - le en - -
cresc.


cor au fond de mon coeur je t'a-dres-se, je t'a-dres-se en mou-
sf cresc. f
sf pp
rant ma der-nié-re, ma-der-niè-re pen-sé-e, et
morendo
f
mon der-nier sou-pir s'ex-ha-le en-cor vers
toi, s'ex-ha-le en-cor vers toi, et mon der-nier
pp
ppp
sou-pir s'ex-ha-le en-cor vers toi!
sf

Luigi Cherubini (1760 - 1842)

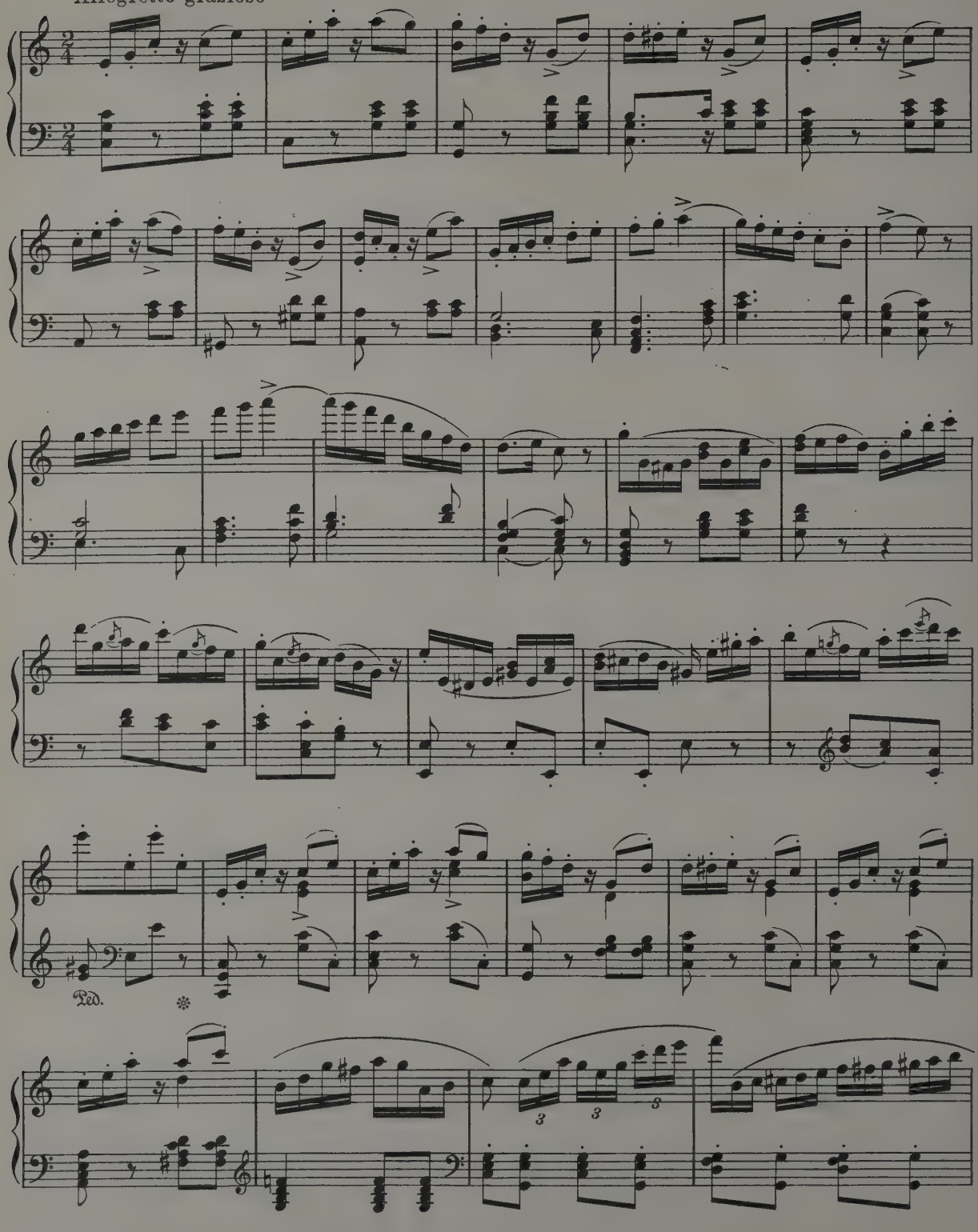
March from "Fanisca"

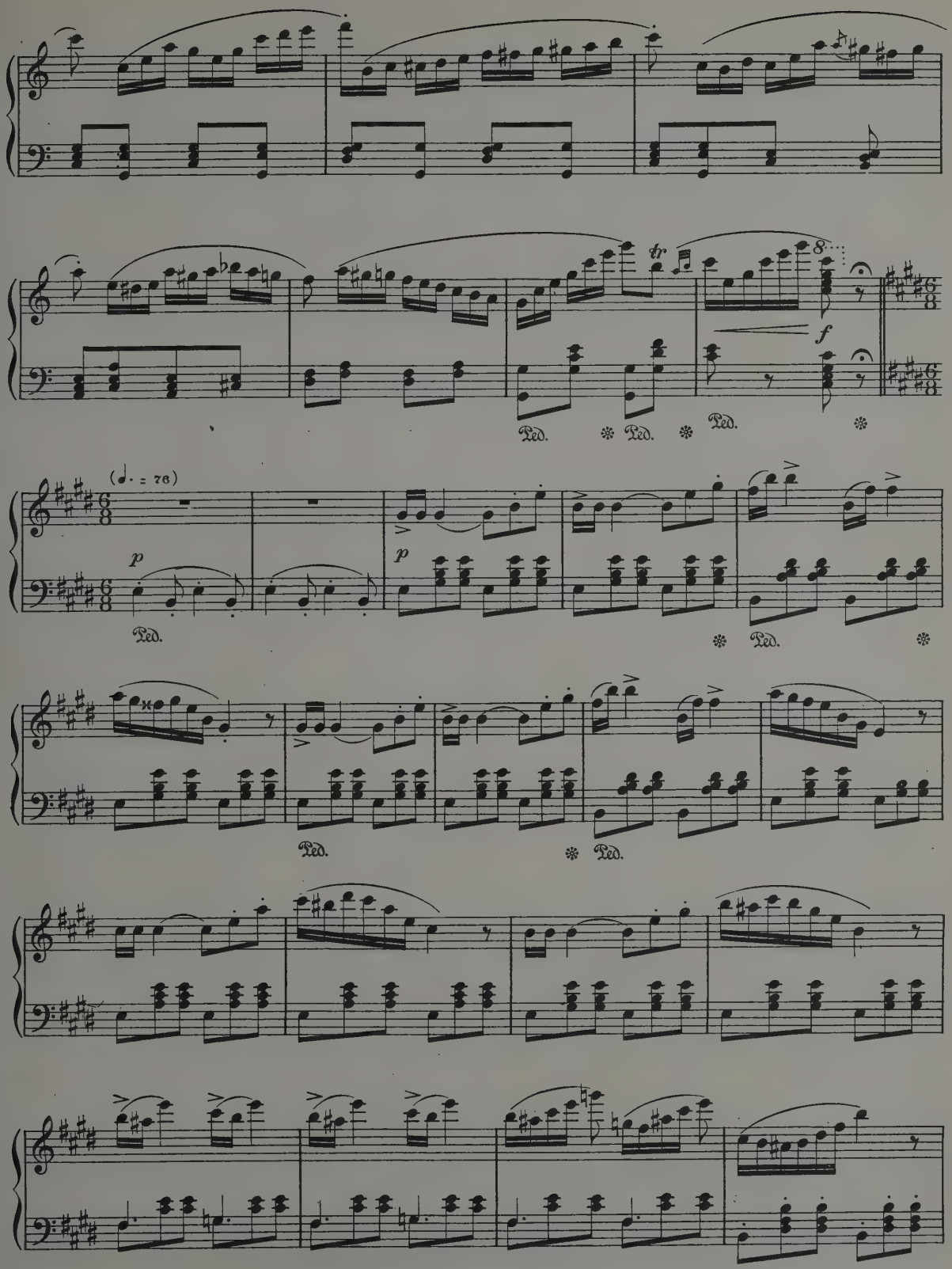


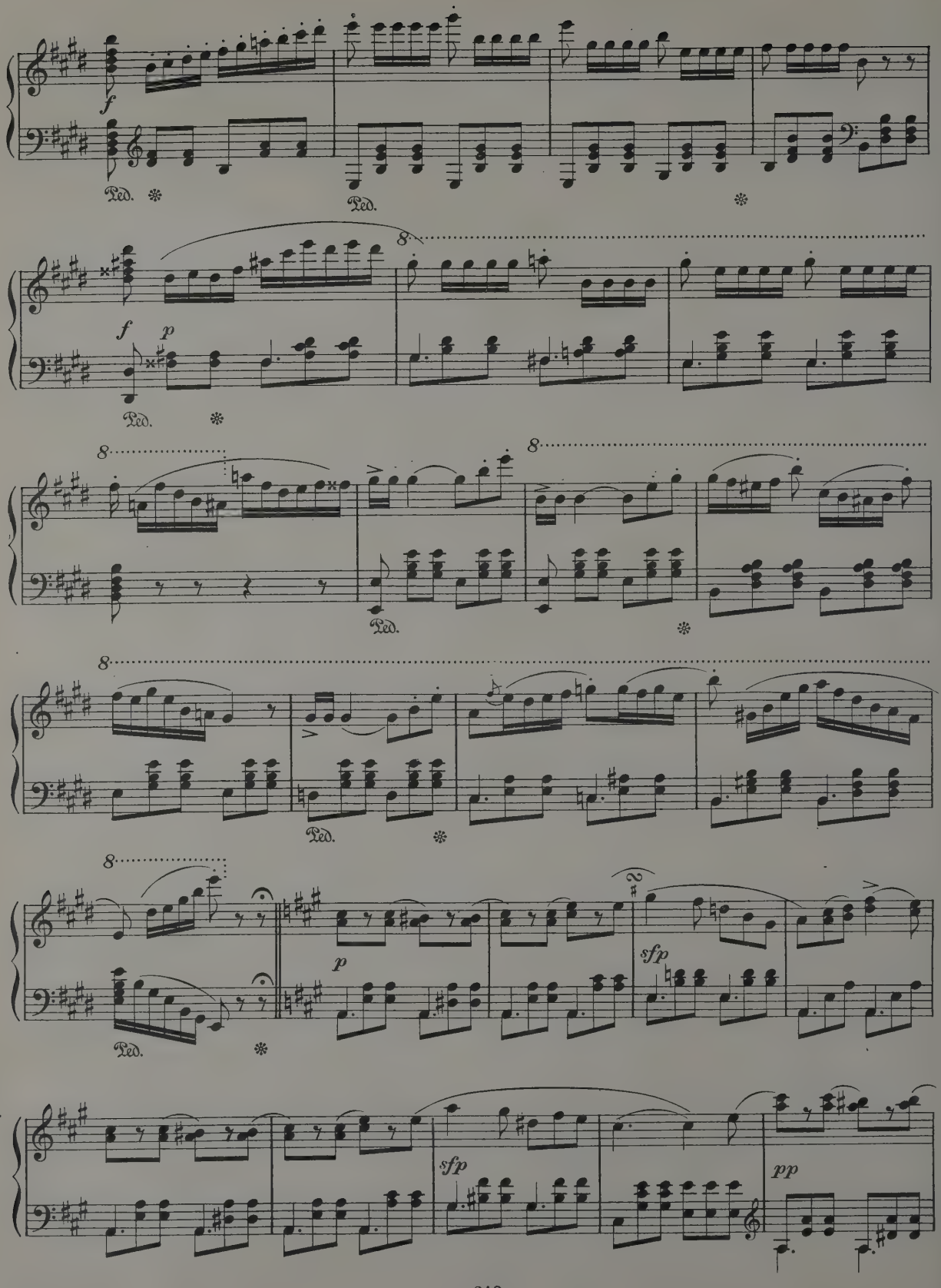
Luigi Cherubini (1760 - 1842)

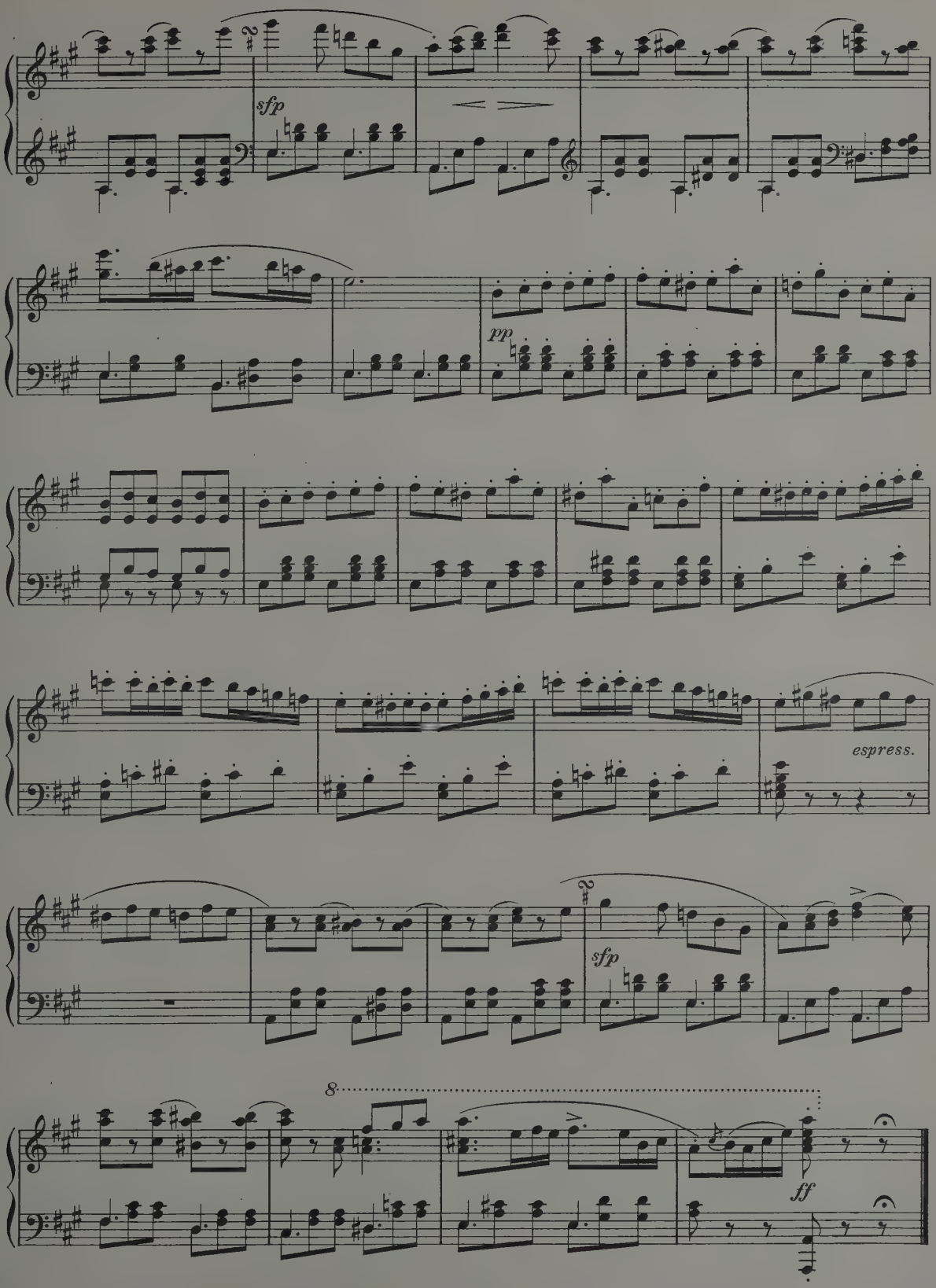
Ballet Music from "Ali Baba"

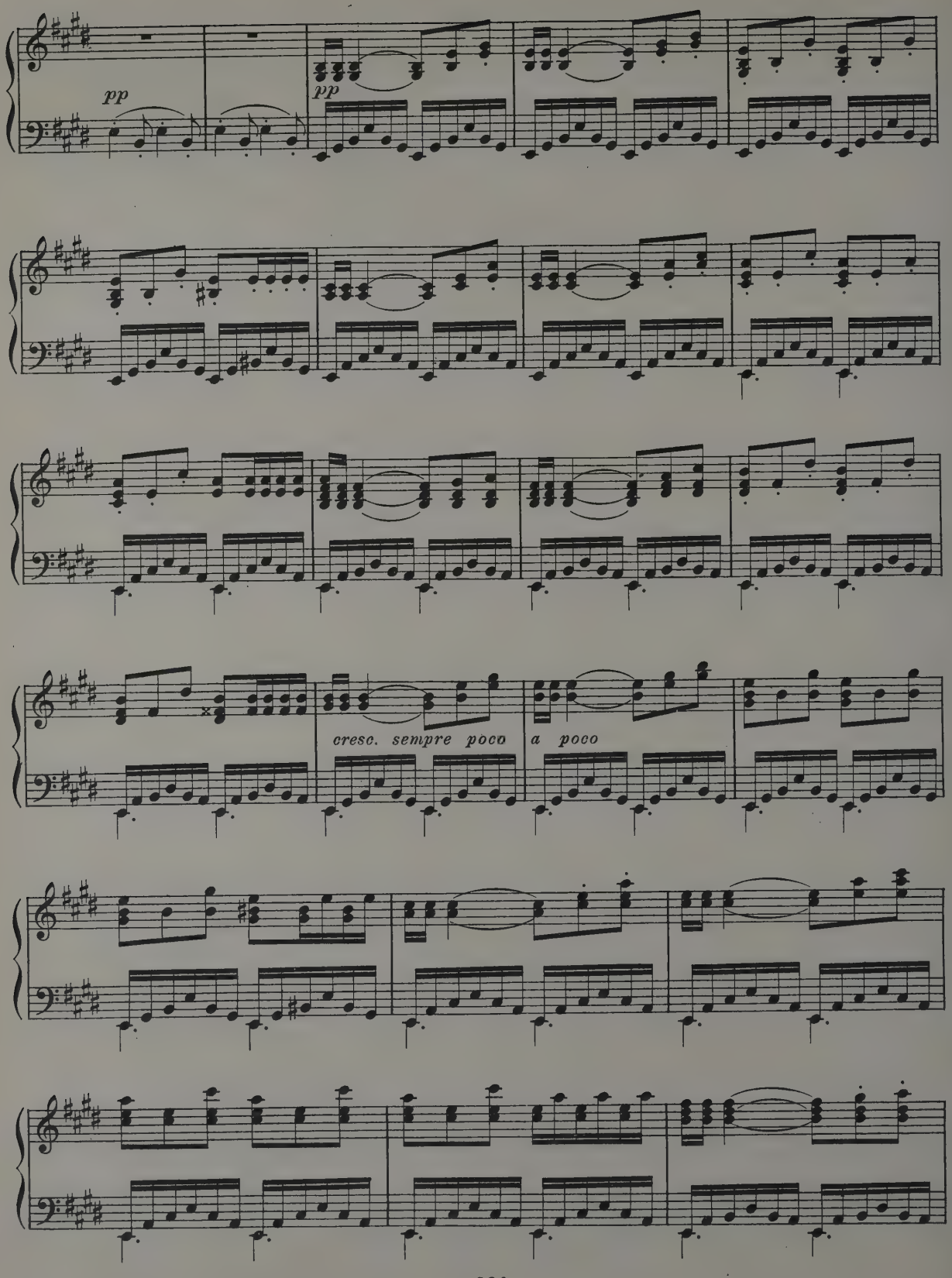
Allegretto grazioso

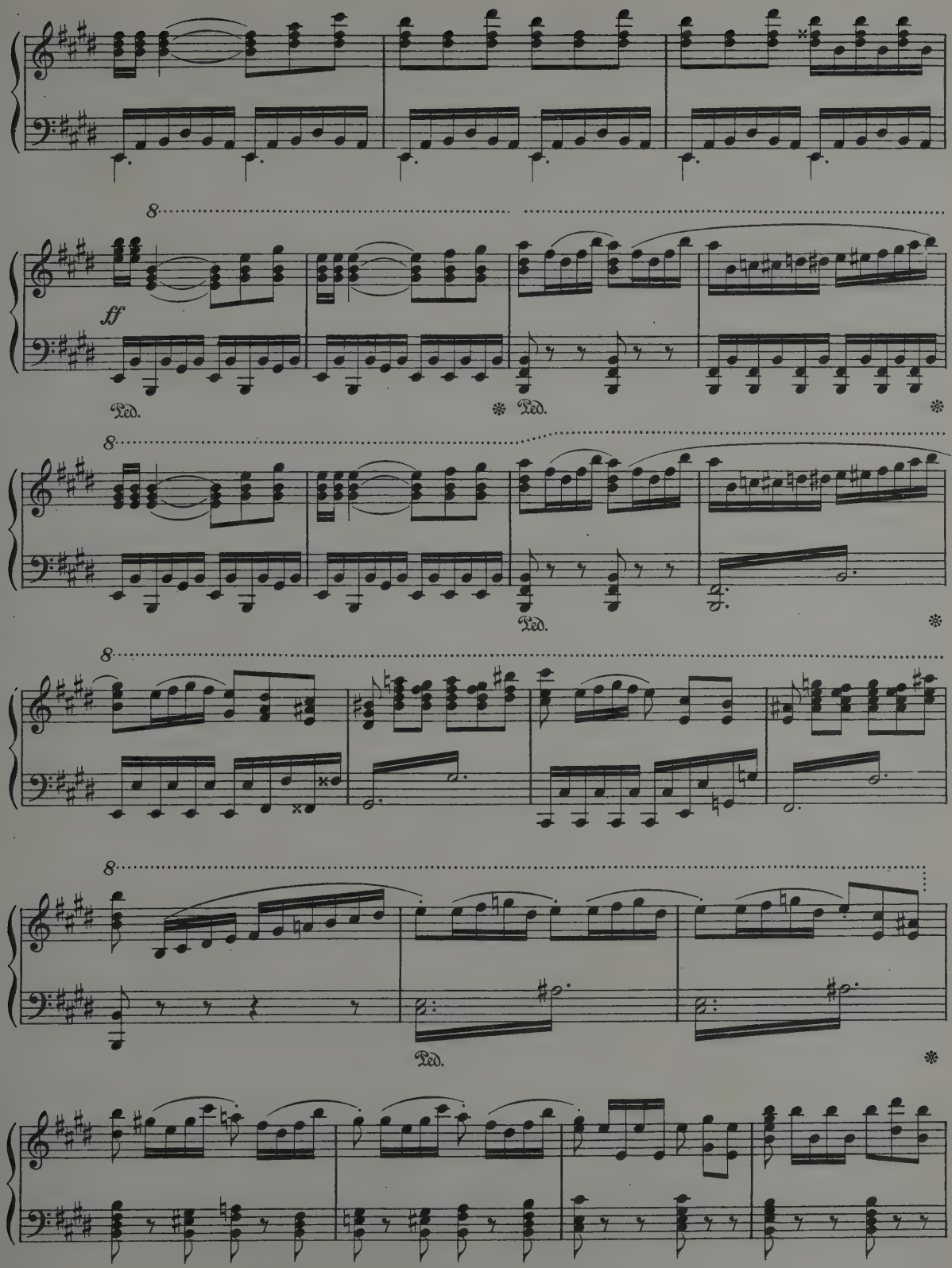


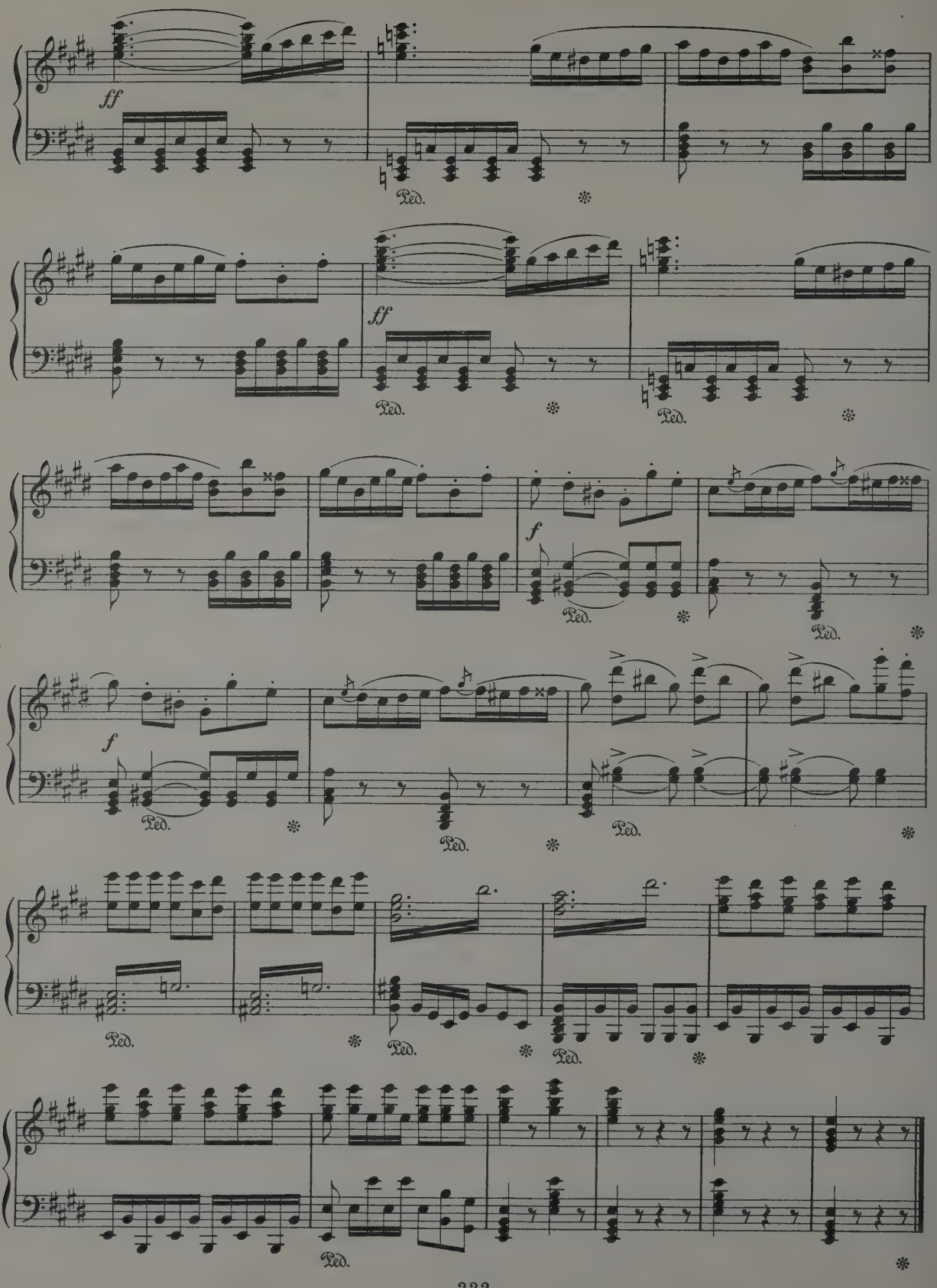

tr
8
f
Ped.
Ped.
Ped.
(♩. = 76)
p
p
Ped.
Ped.
Ped.
Ped.


f
Ped.
8
f
p
sfp
pp


sfp
pp
espress.
sfp
8
ff


pp
pp
cresc. sempre poco a poco

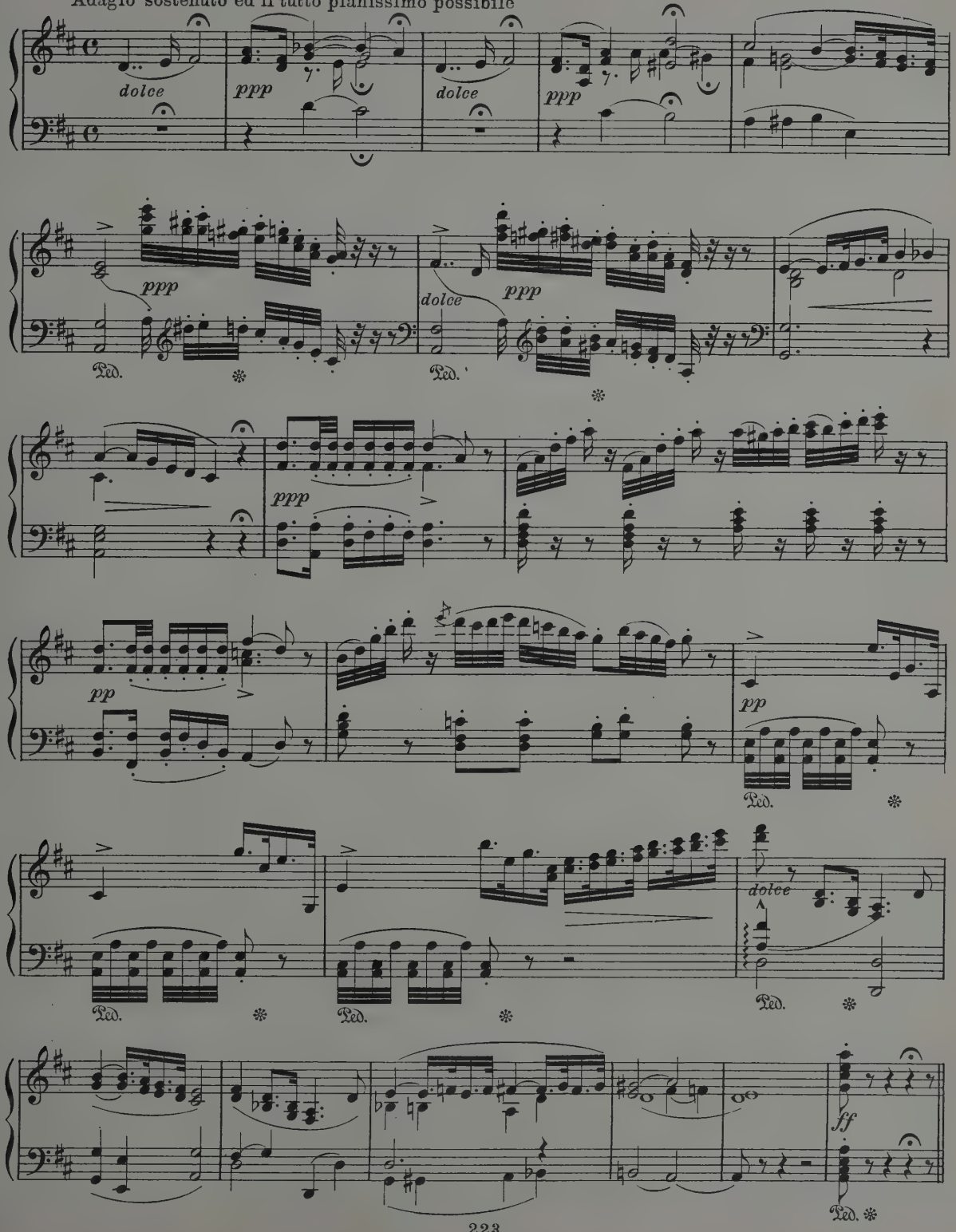

8
ff
Ped.
Ped.
8
Ped.
8
8
Ped.

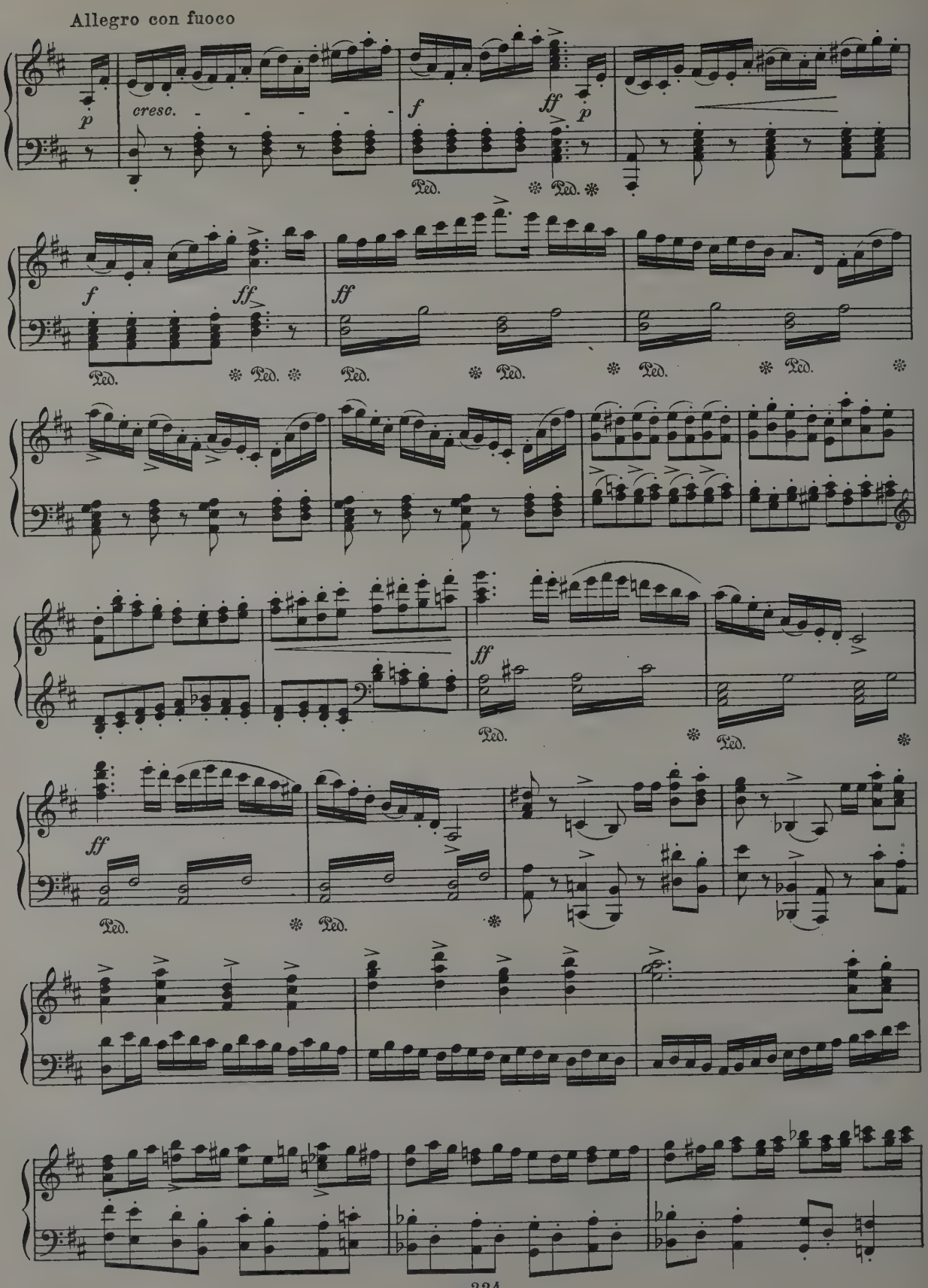

ff
Ped.
ff
Ped.
Ped.
f
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

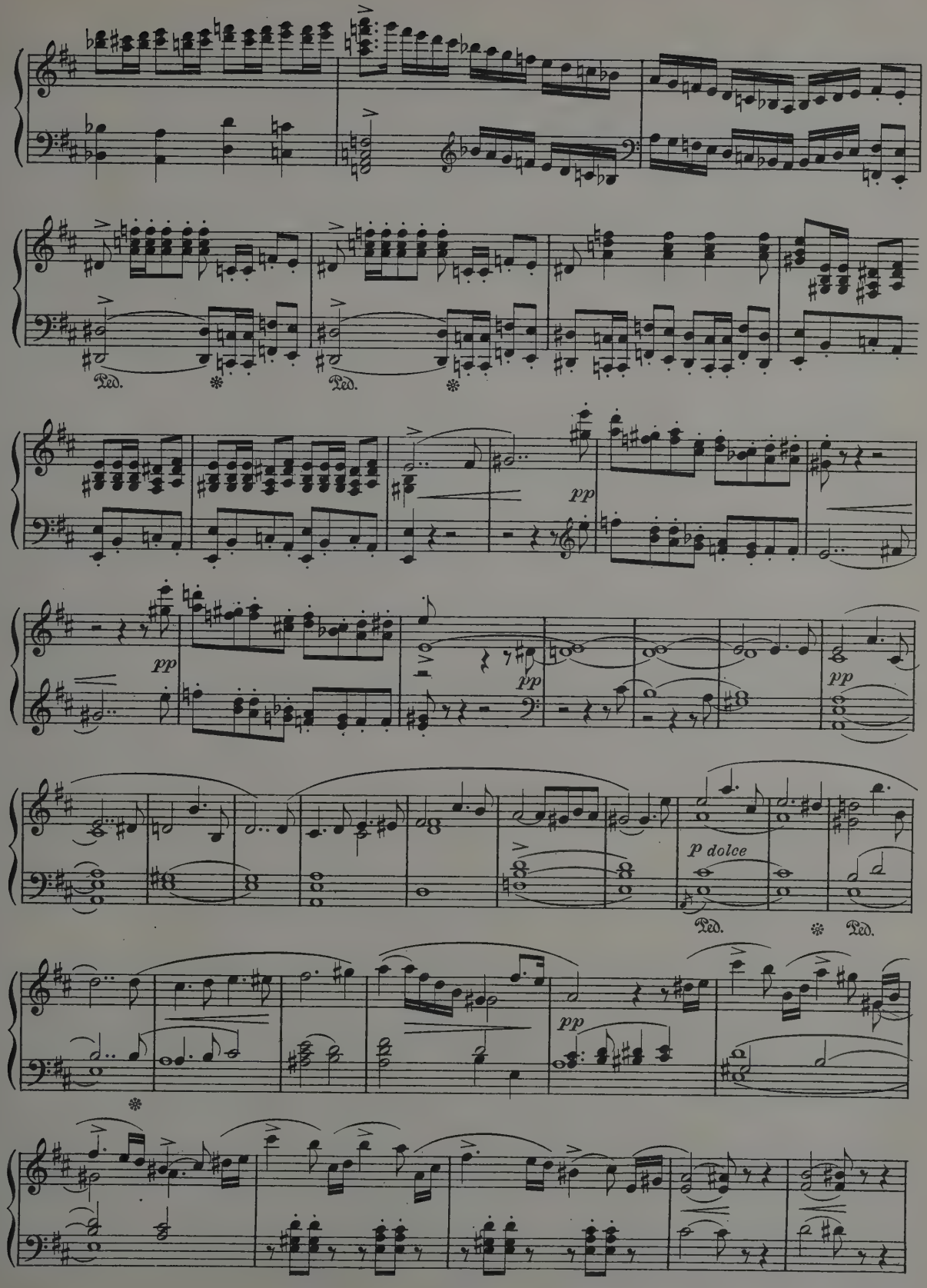
Carl Maria von Weber (1786 - 1826)

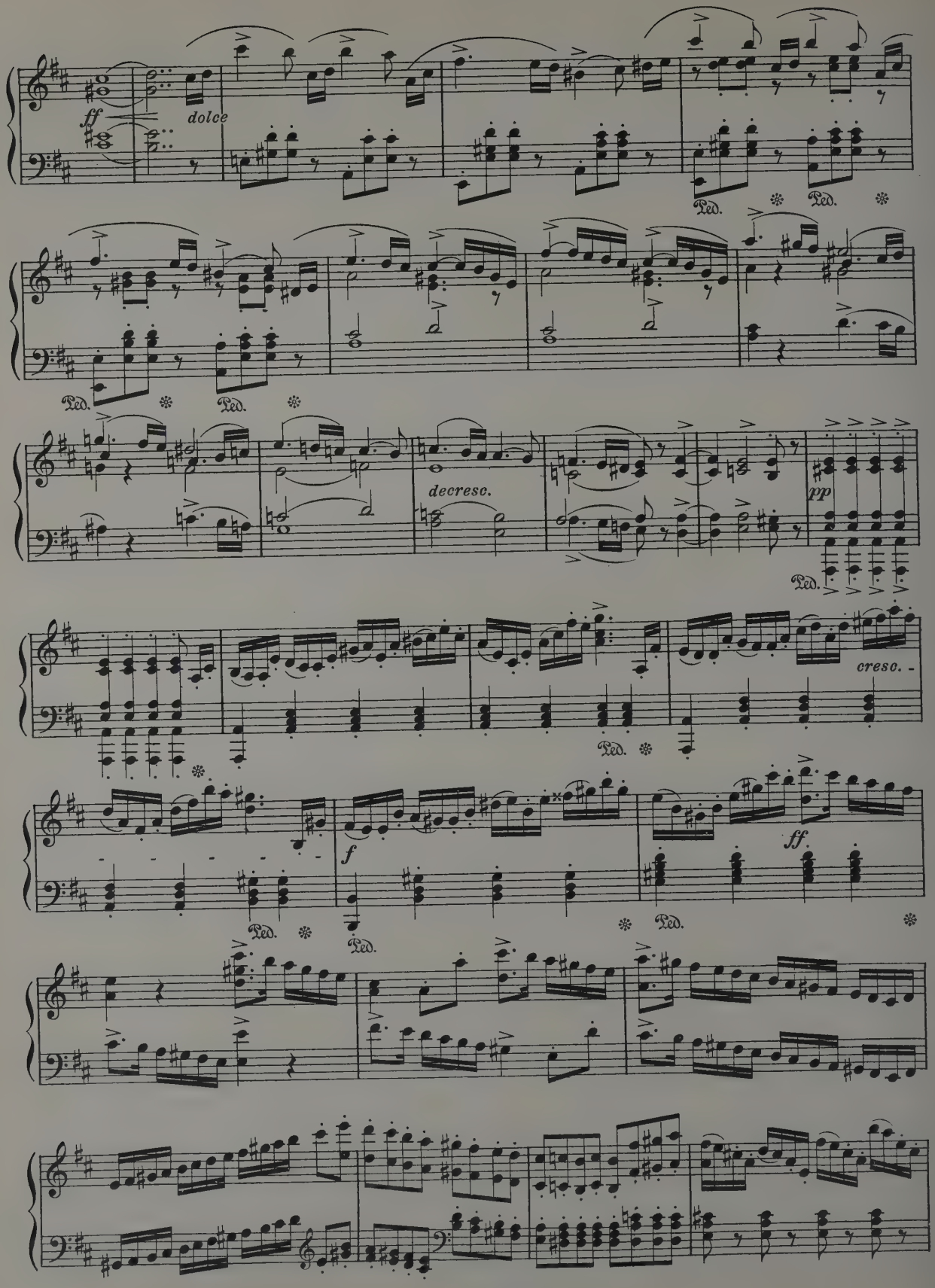
Overture to "Oberon"

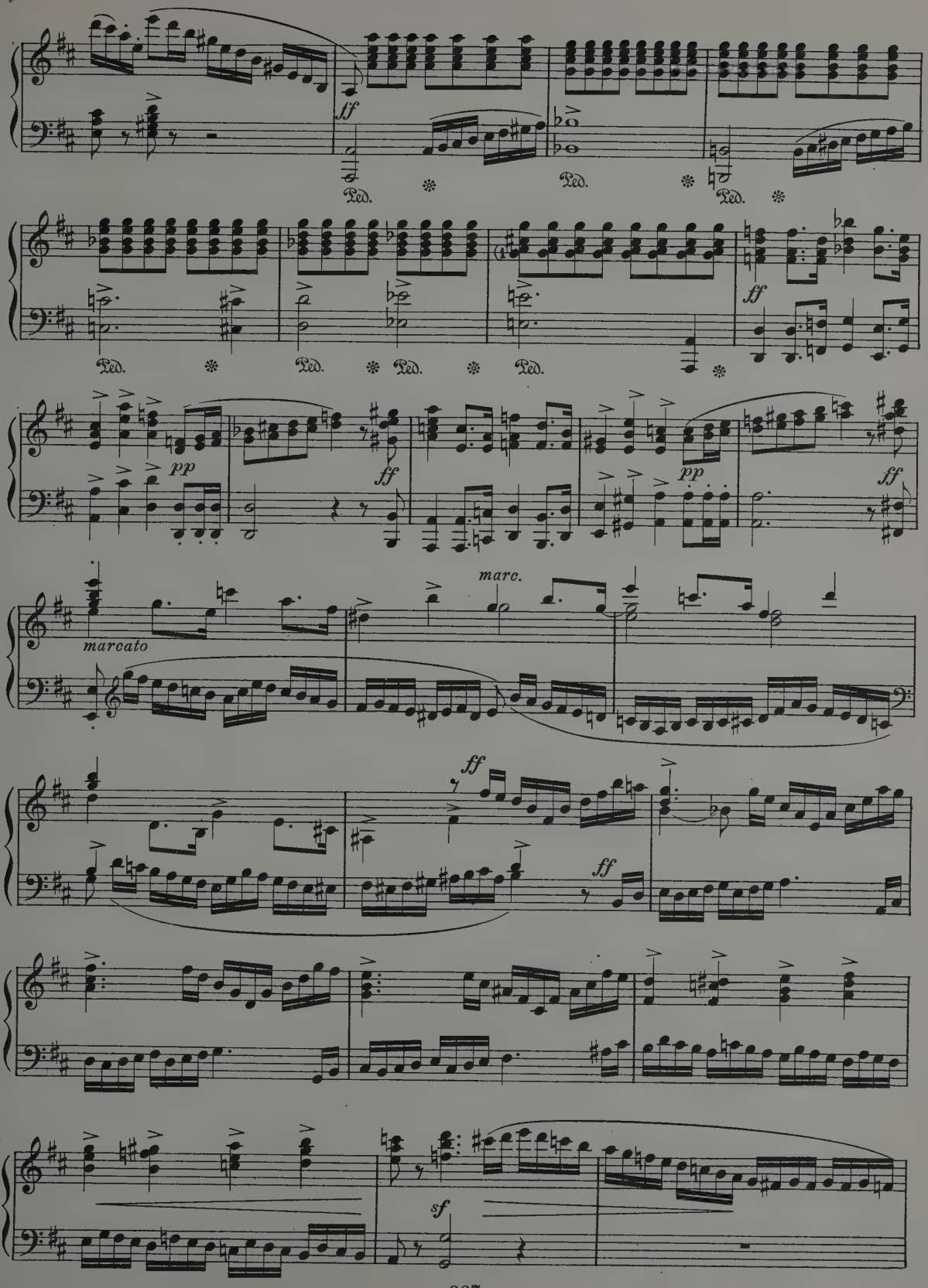
Adagio sostenuto ed il tutto pianissimo possibile

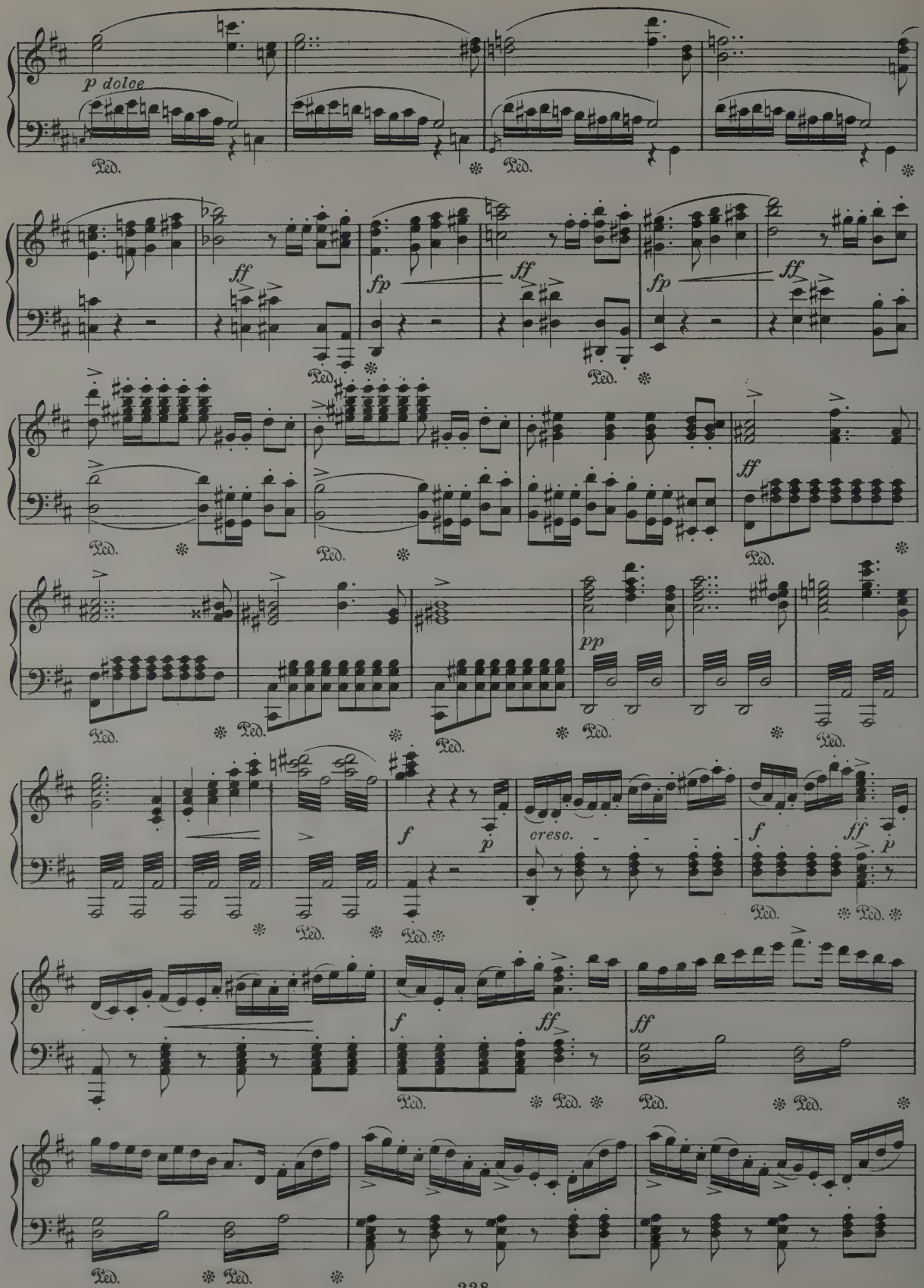


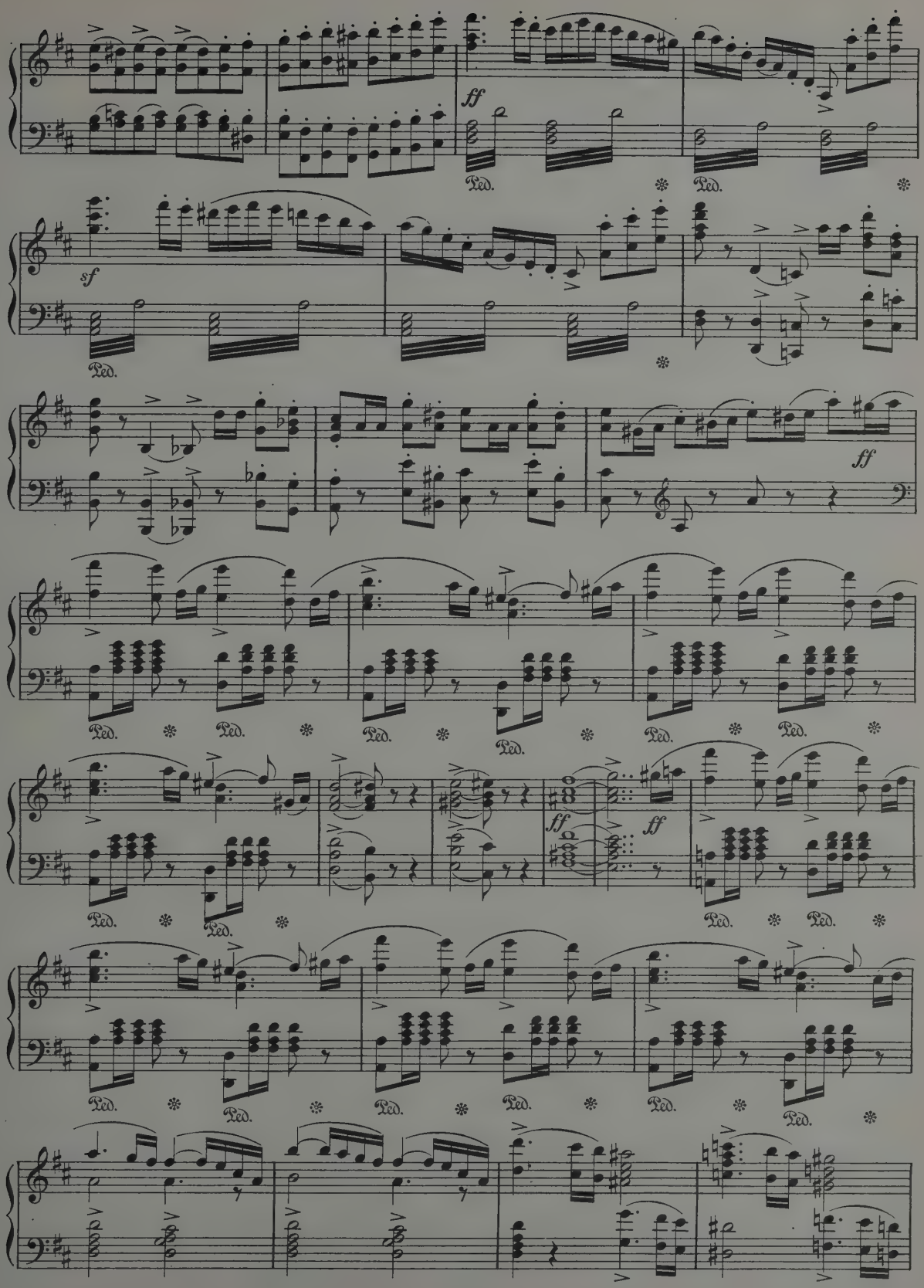

Allegro con fuoco
p
cresc.
f
ff
p
Ped.
f
ff
ff
ff
ff

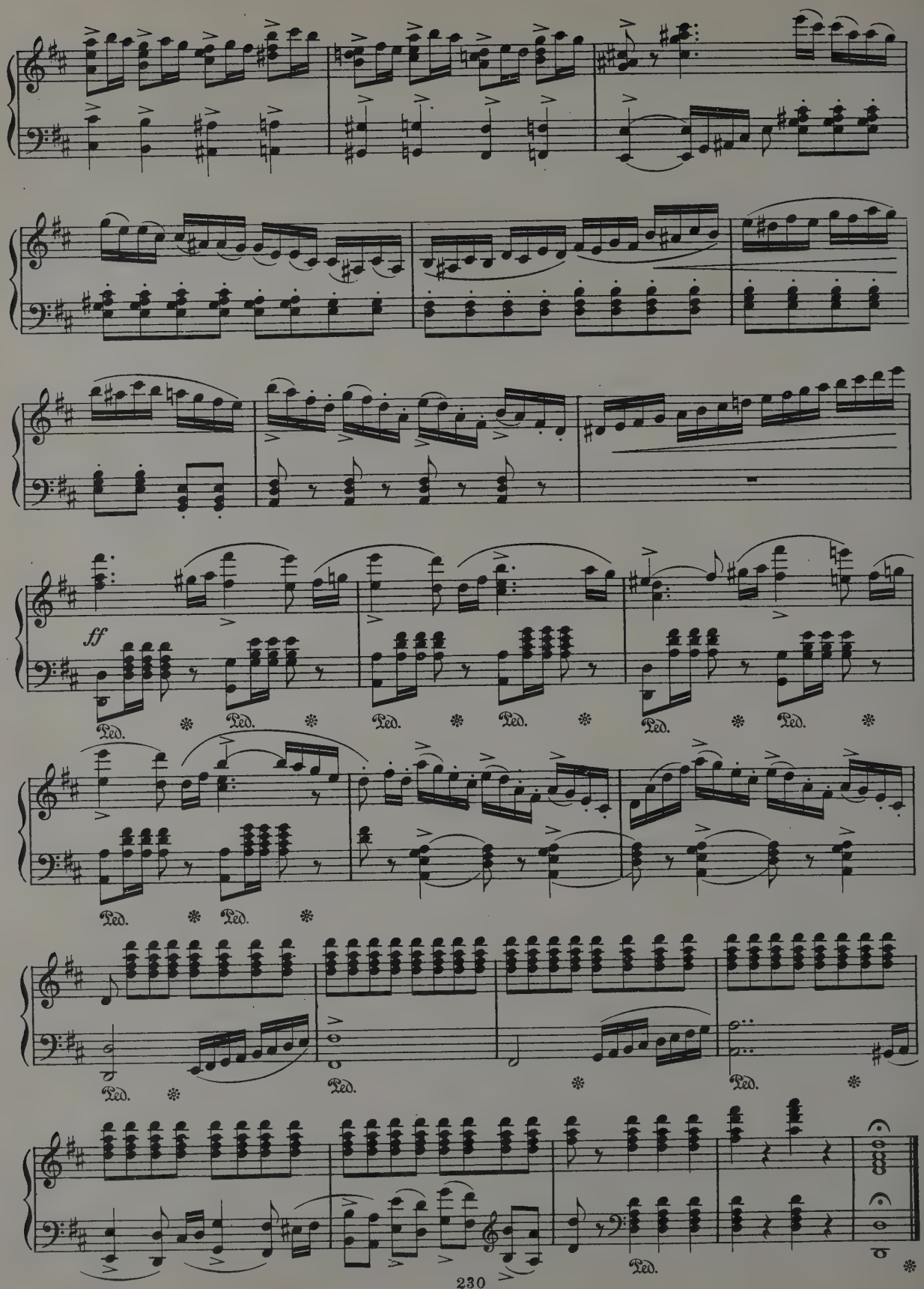

Ped.
Ped.
pp
pp
pp
p dolce
Ped.
Ped.
pp


ff
dolce
Ped.
Ped.
Ped.
Ped.
decresc.
pp
Ped.
cresc.
Ped.
f
Ped.
Ped.
ff.


ff
Ped.
Ped.
Ped.
ff
Ped.
Ped.
Ped.
Ped.
pp
ff
pp
ff
marcato
marc.
ff
ff
sf

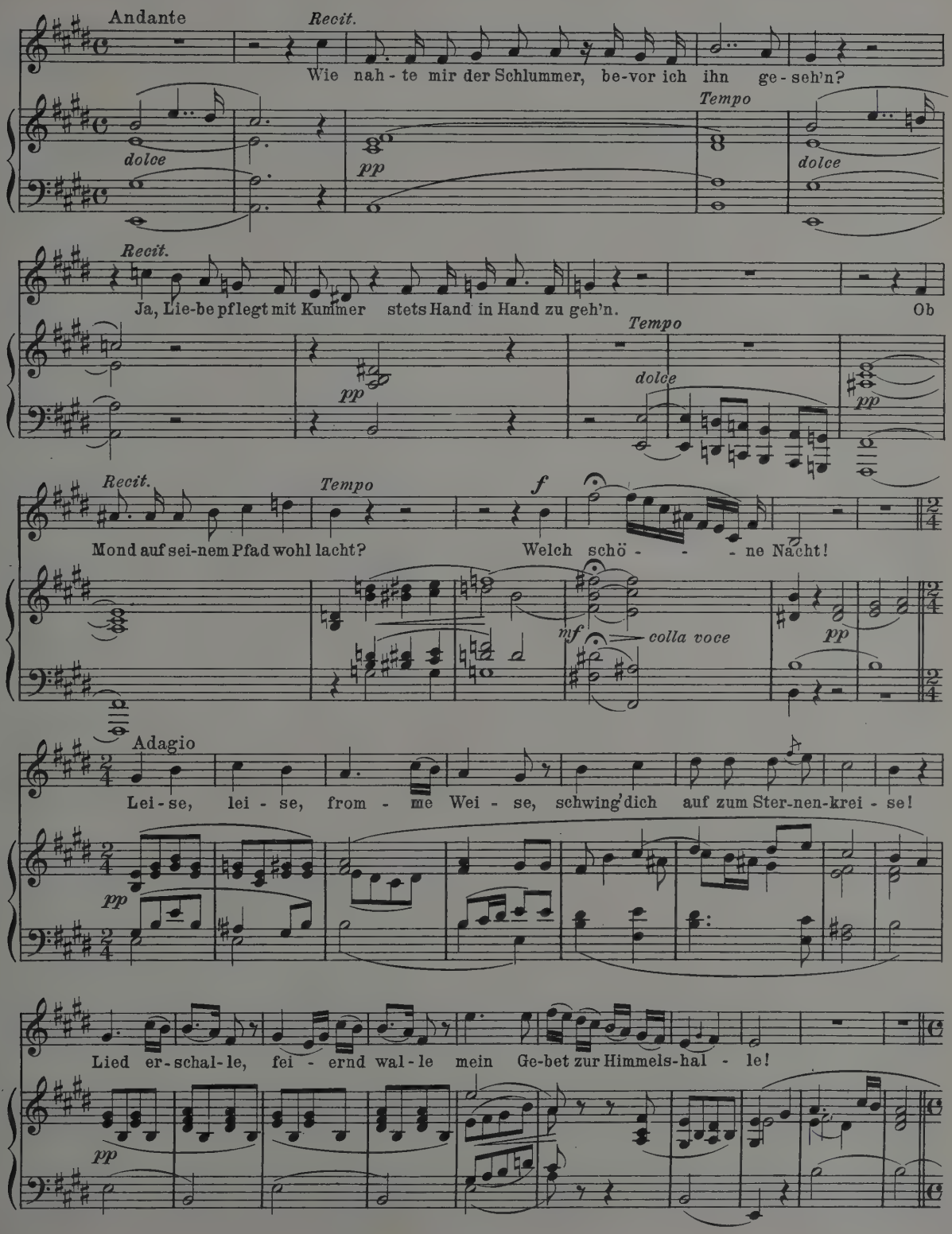

p dolce
Ped.
ff
fp
pp
f
p
cresc.

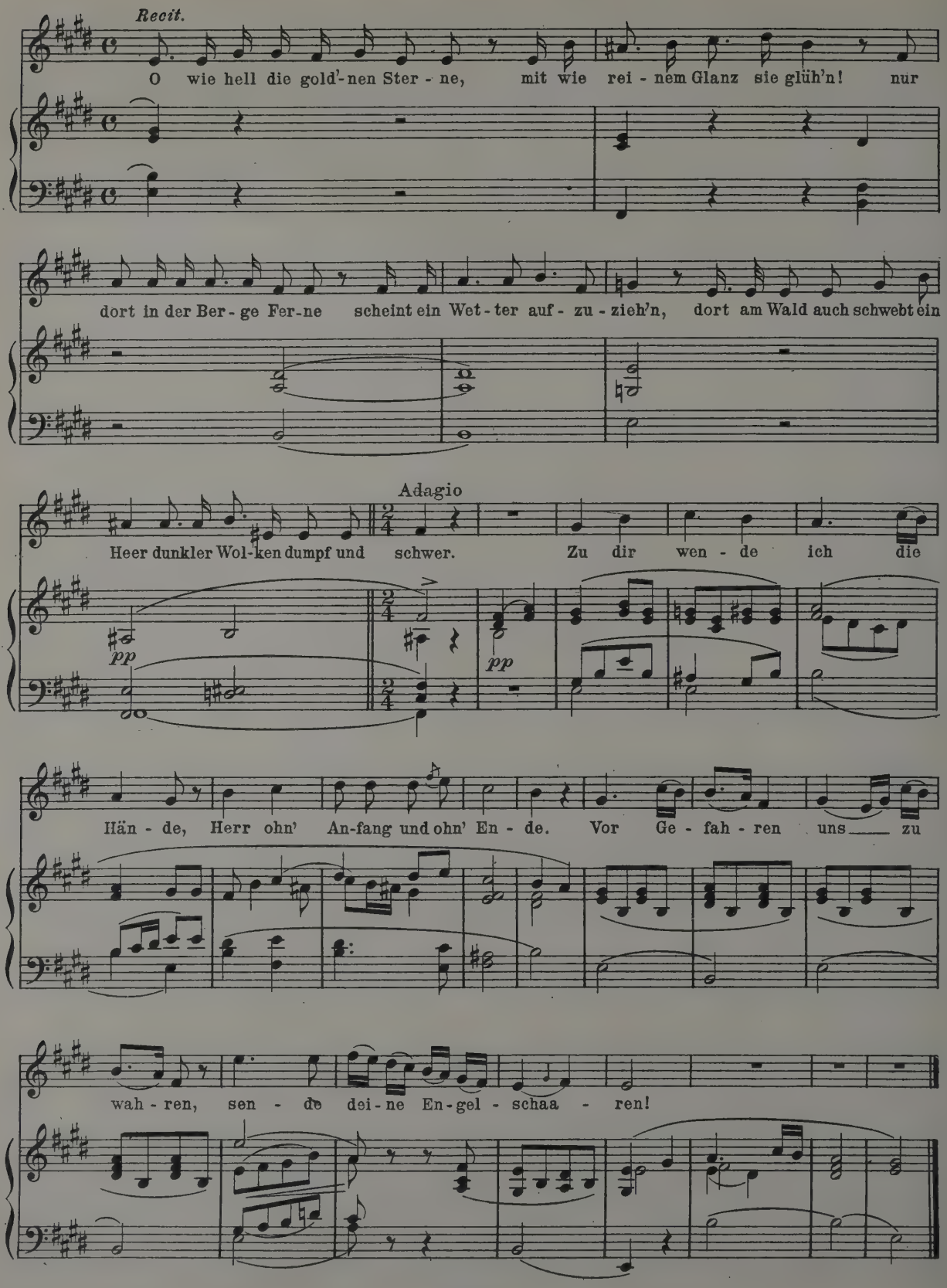

ff
Ped.
sf
ff
ff
ff


ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Carl Maria von Weber (1786-1826)

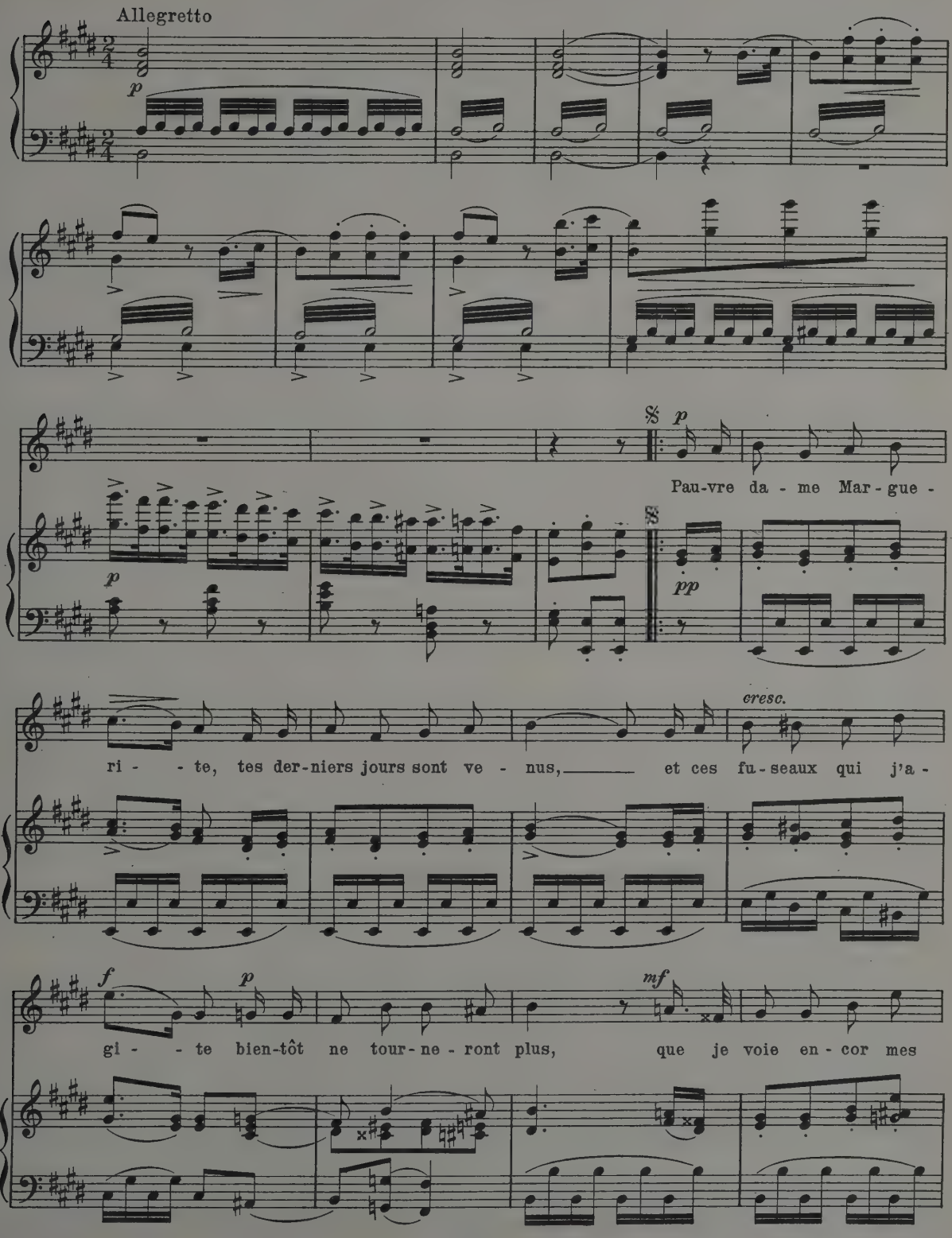
Agathe's Aria from "Der Freischütz"

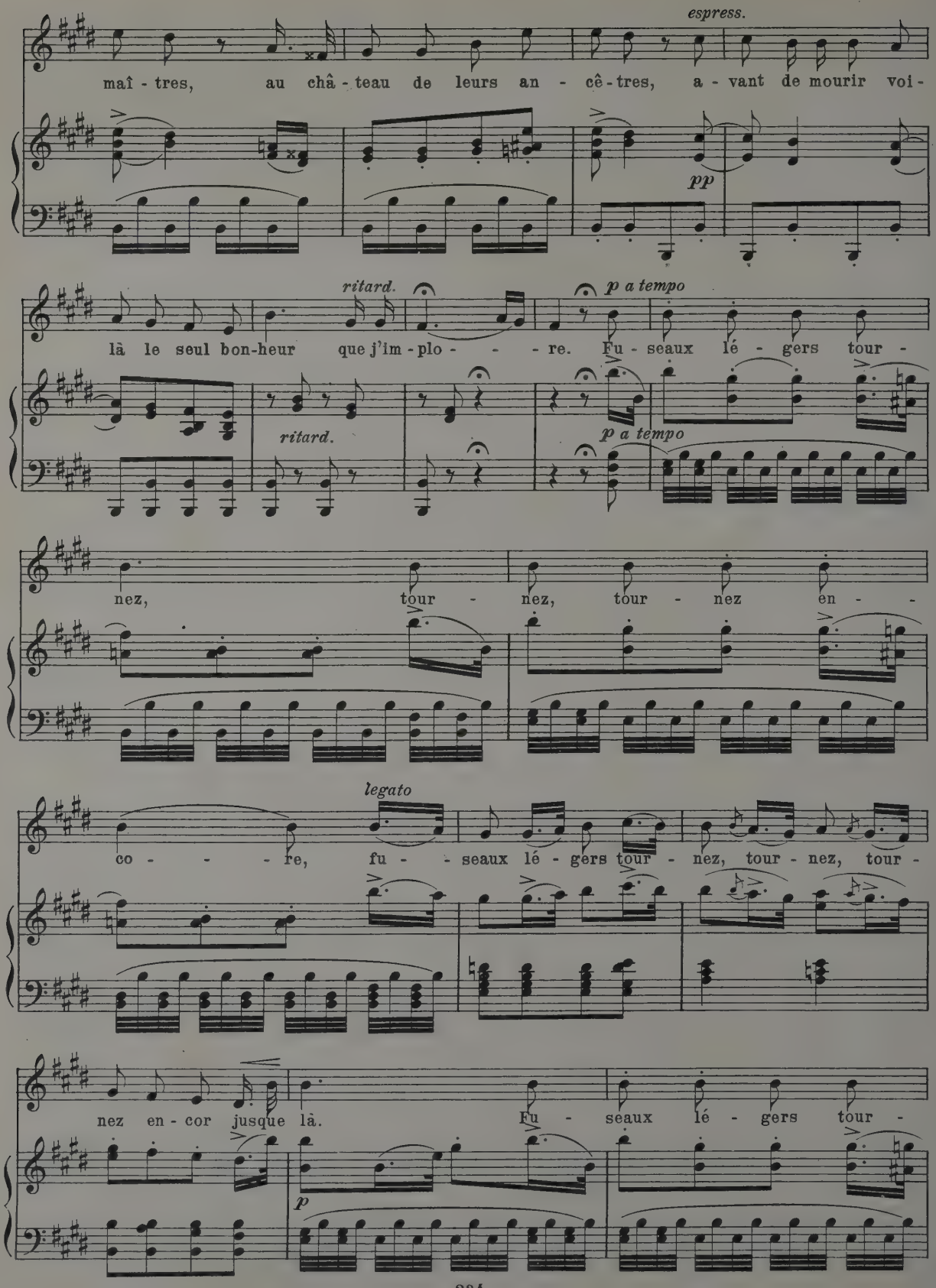


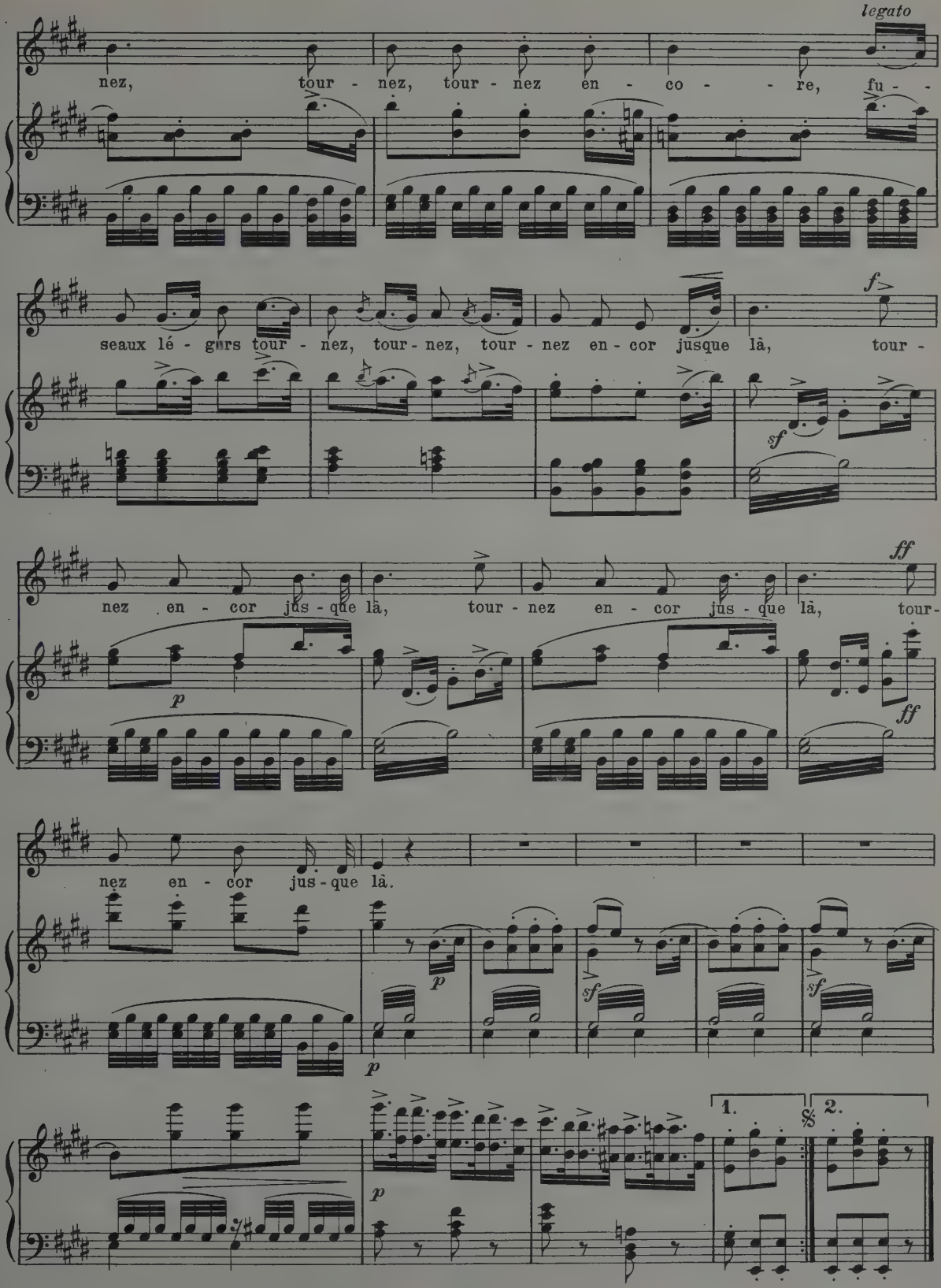

Recit.
O wie hell die gold'-nen Ster - ne, mit wie rei - nem Glanz sie glüh'n! nur
dort in der Ber - ge Fer-ne scheint ein Wet - ter auf - zu - zieh'n, dort am Wald auch schwebt ein
Adagio
Heer dunkler Wol-ken dumpf und schwer. Zu dir wen - de ich die
pp
pp
Hän - de, Herr ohn' An-fang und ohn' En - de. Vor Ge - fah - ren uns zu
wah - ren, sen - de dei - ne En-gel - schaa - ren!

François Adrien Boieldieu (1775 - 1834)

Romanza from "La Dame Blanche"

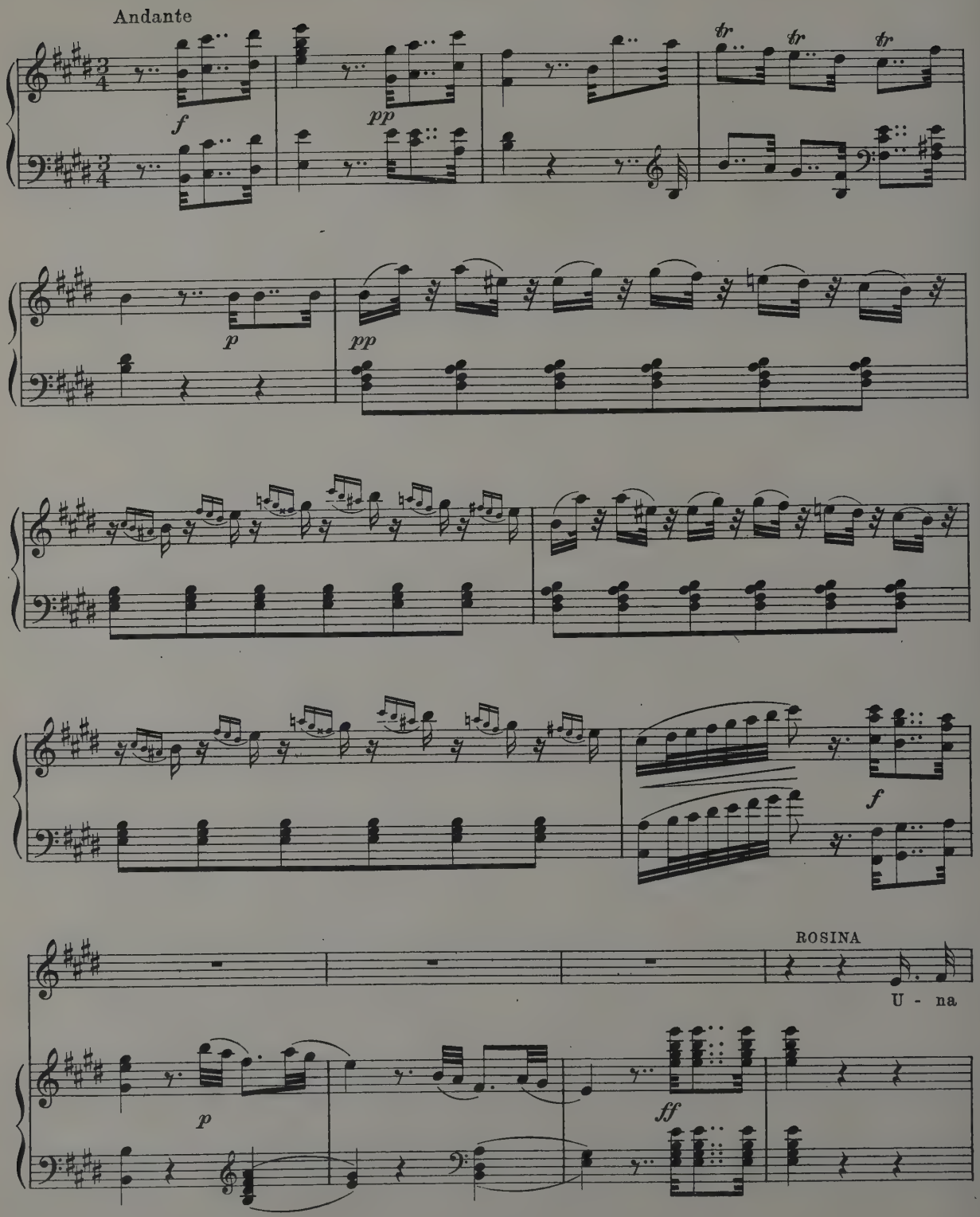

Allegretto
p
Pau-vre da - me Mar - gue -
pp
cresc.
ri - - te, tes der-niers jours sont ve - nus, et ces fu-seaux qui j'a -
f
p
mf
gi - - te bien-tôt ne tour-ne-ront plus, que je voie en-cor mes

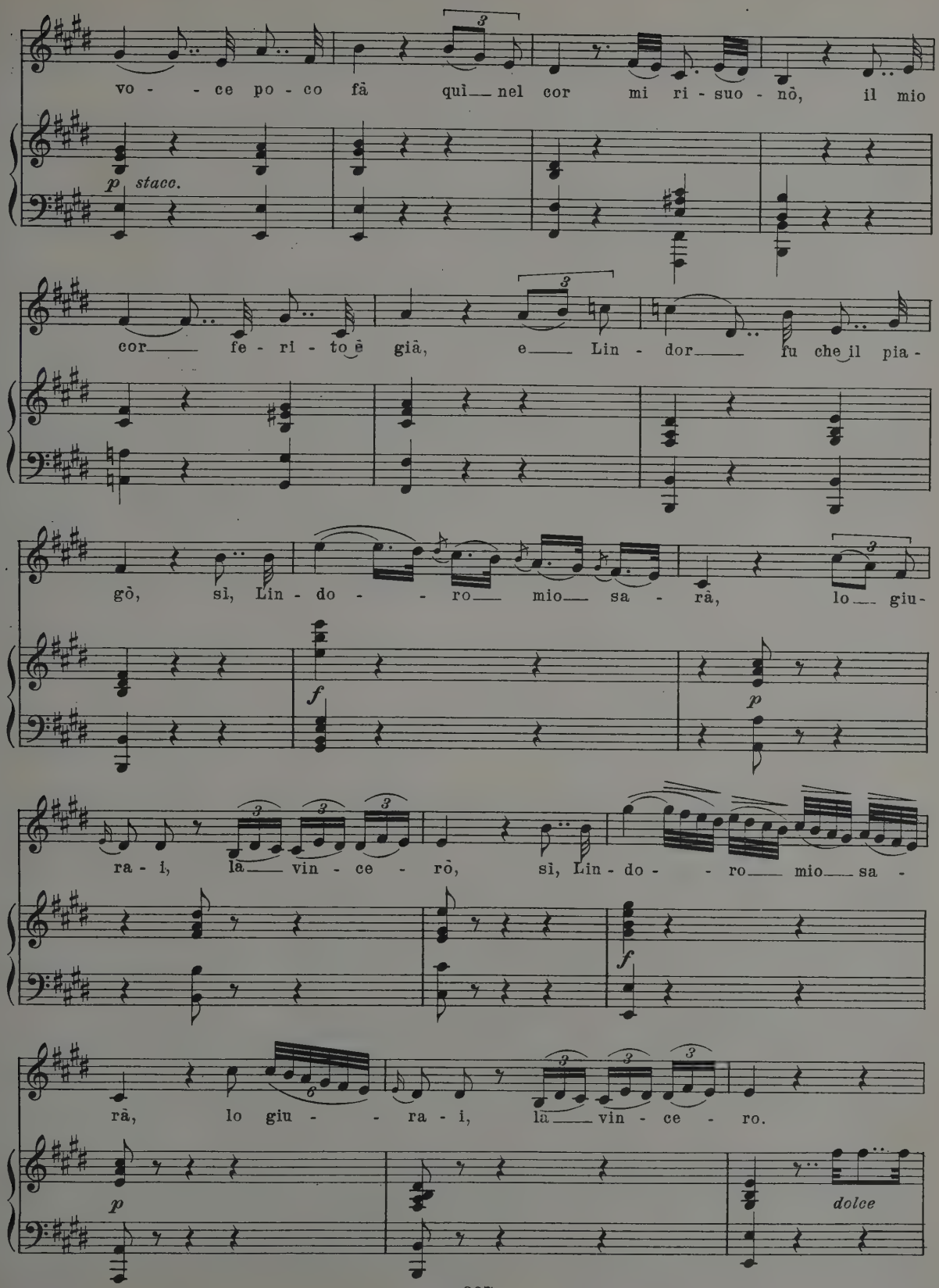

espress.
maî - tres, au châ - teau de leurs an - cê - tres, a - vant de mourir voi -
pp
ritard.
p a tempo
là le seul bon-heur que j'im - plo - - - re. Fu - seaux lé - gers tour -
ritard.
p a tempo
nez, tour - nez, tour - nez en -
legato
co - - - - re, fu - - seaux lé - gers tour - nez, tour - nez, tour -
nez en - cor jusque là. Fu - seaux lé - gers tour -
p

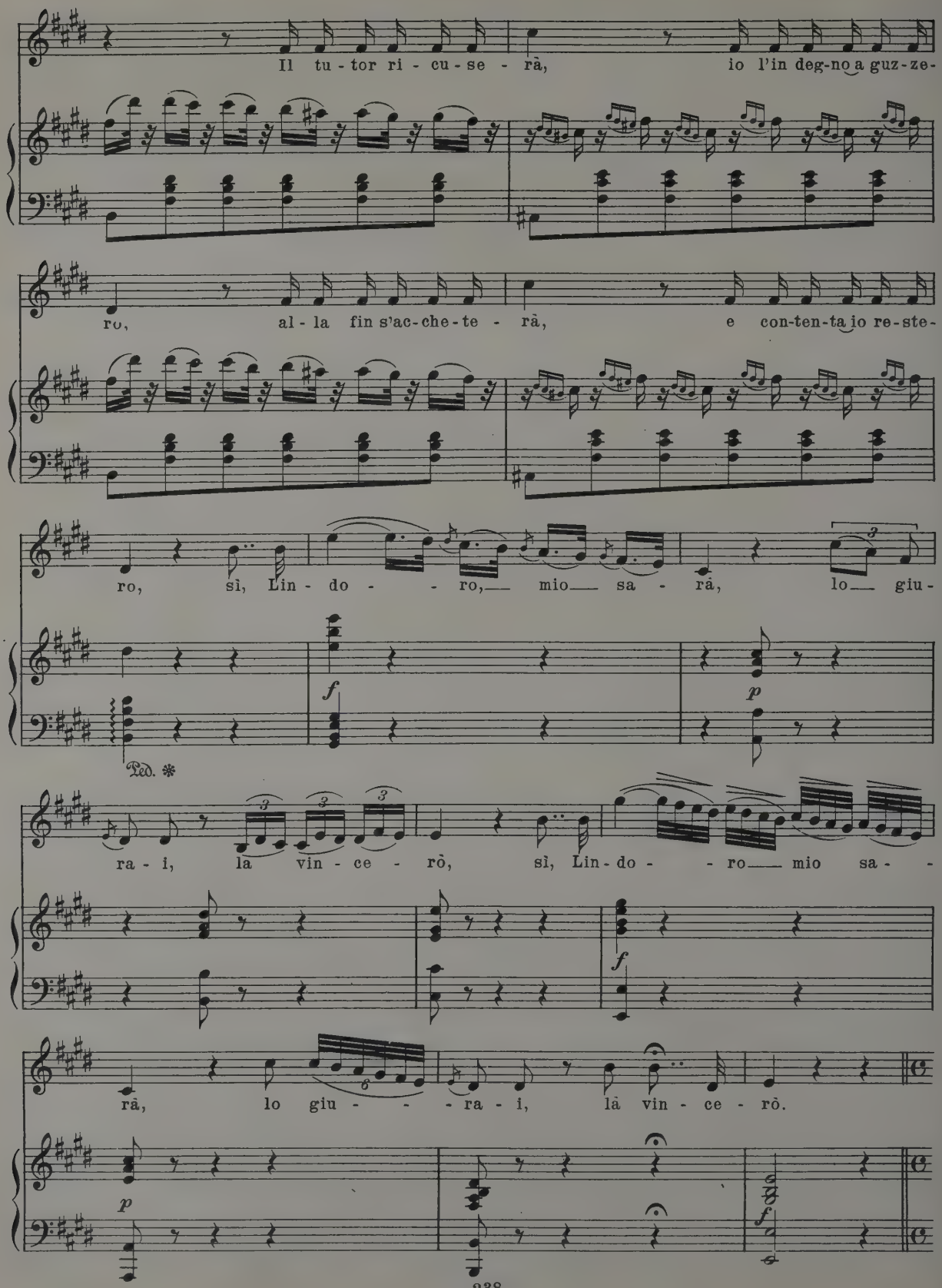

legato
nez, tour - nez, tour - nez en - co - re, fu - -
seaux lé - gers tour - nez, tour - nez, tour - nez en - cor jusque là, tour -
nez en - cor jus - que là, tour - nez en - cor jus - que là, tour -
nez en - cor jus - que là.
1.
2.

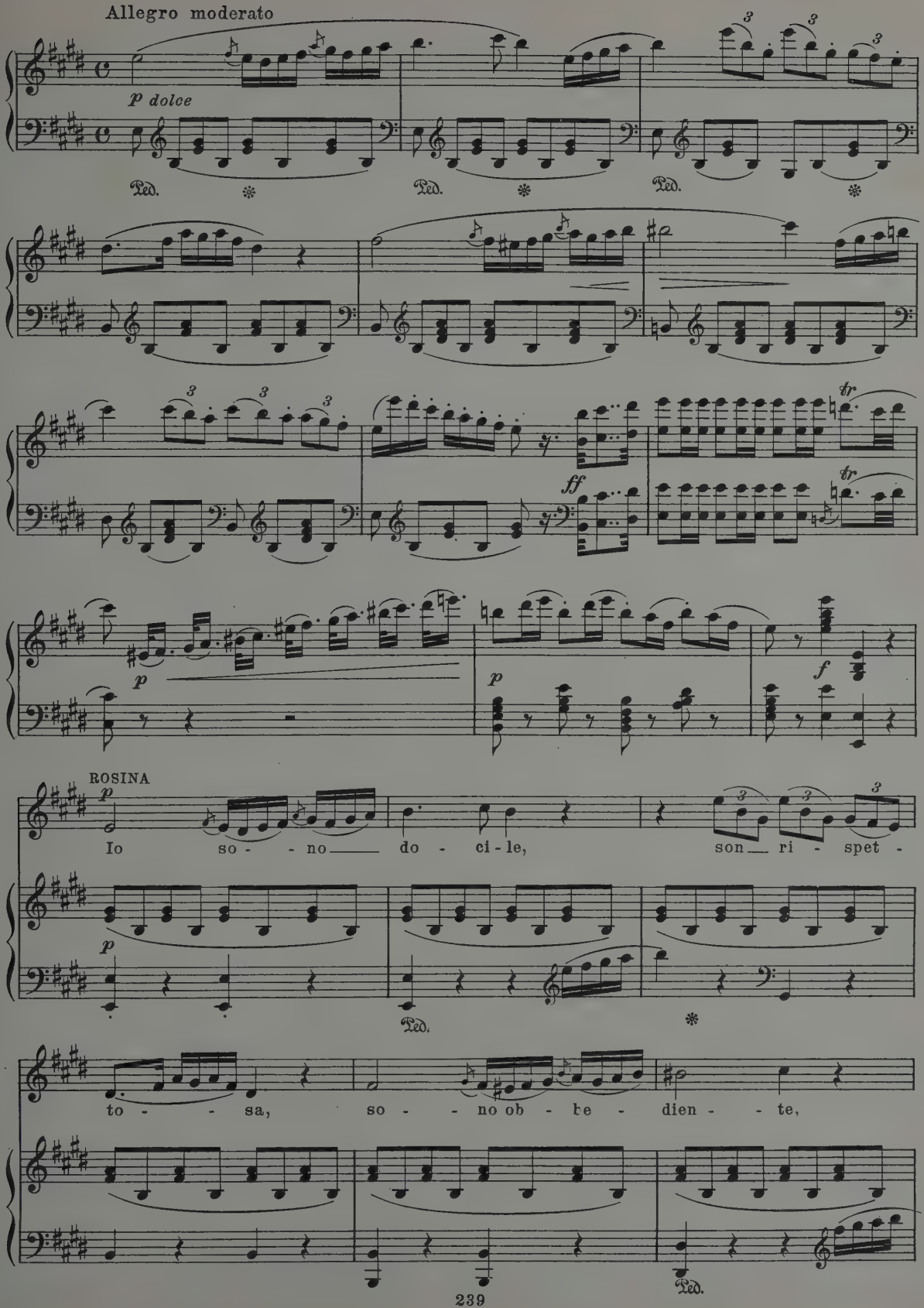
Gioacchino Rossini (1792 - 1868)

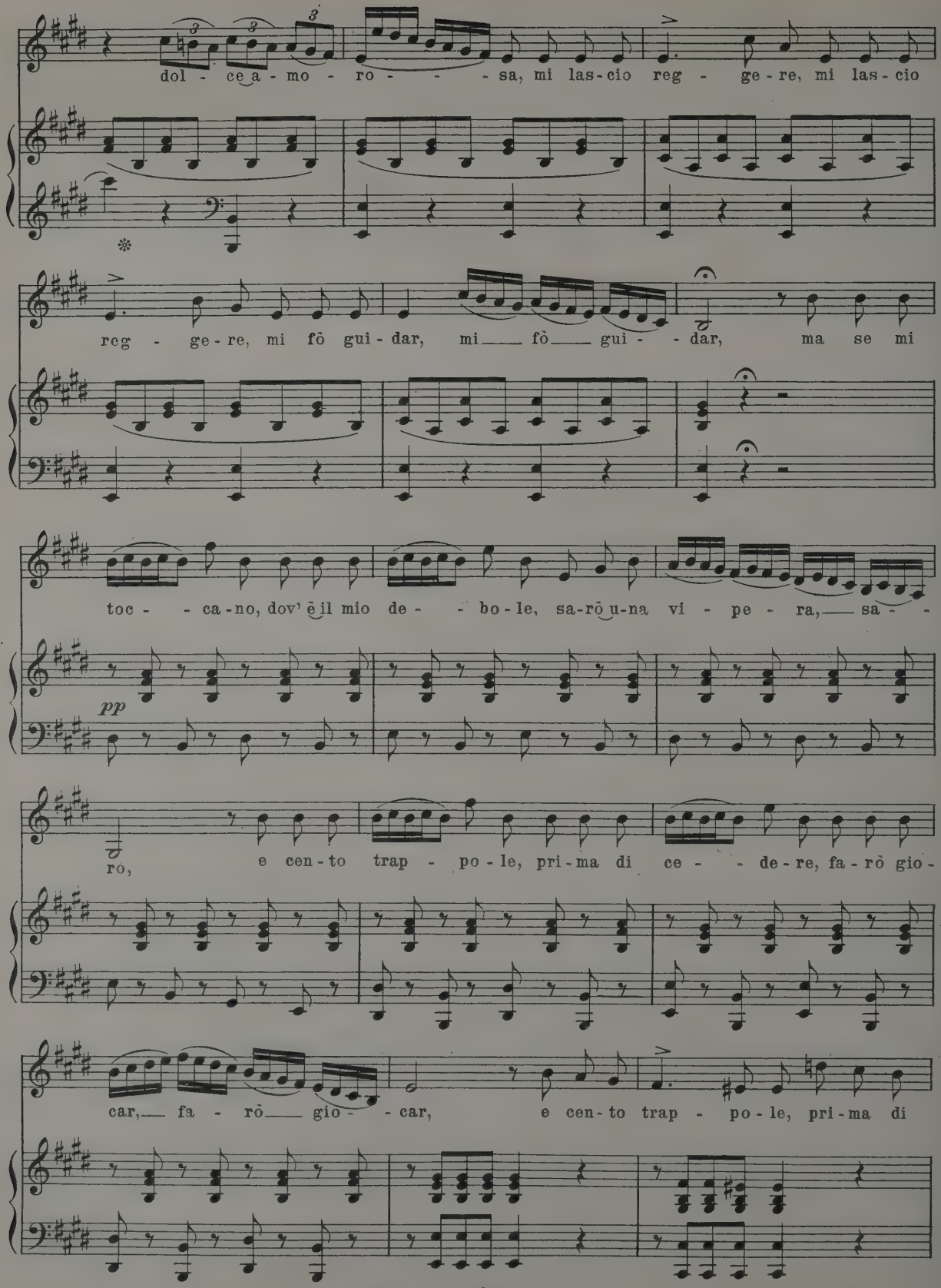
Cavatina from "Il Barbiere di Siviglia"

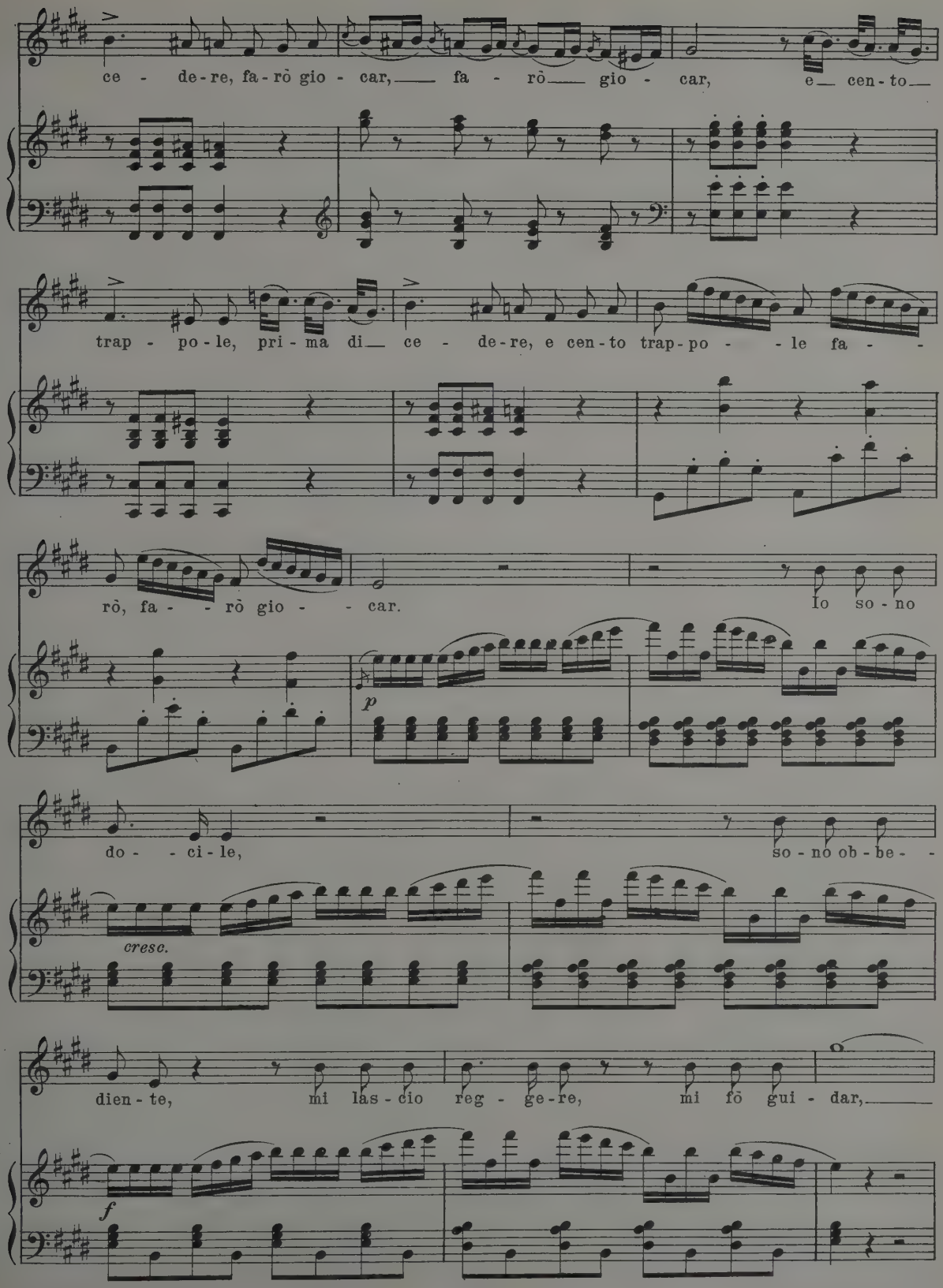


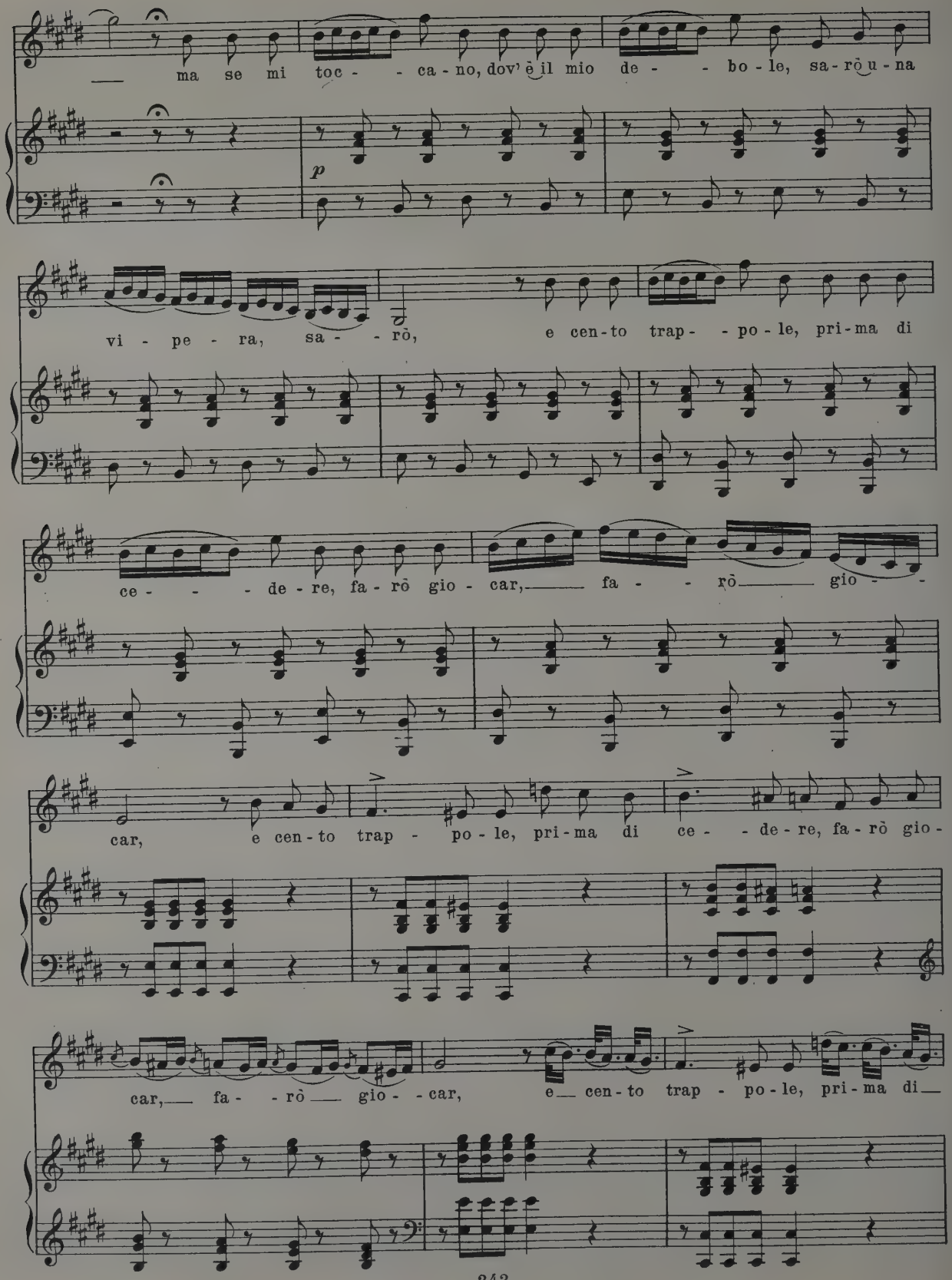

vo - - ce po - co fà qui nel cor mi ri - suo - nò, il mio
p stacc.
cor fe - ri - to è già, e Lin - dor fu che il pia -
gò, sì, Lin - do - - ro mio sa - rà, lo giu -
f
p
ra - i, là vin - ce - rò, sì, Lin - do - - ro mio sa -
f
rà, lo giu - - ra - i, là vin - ce - ro.
p
dolce

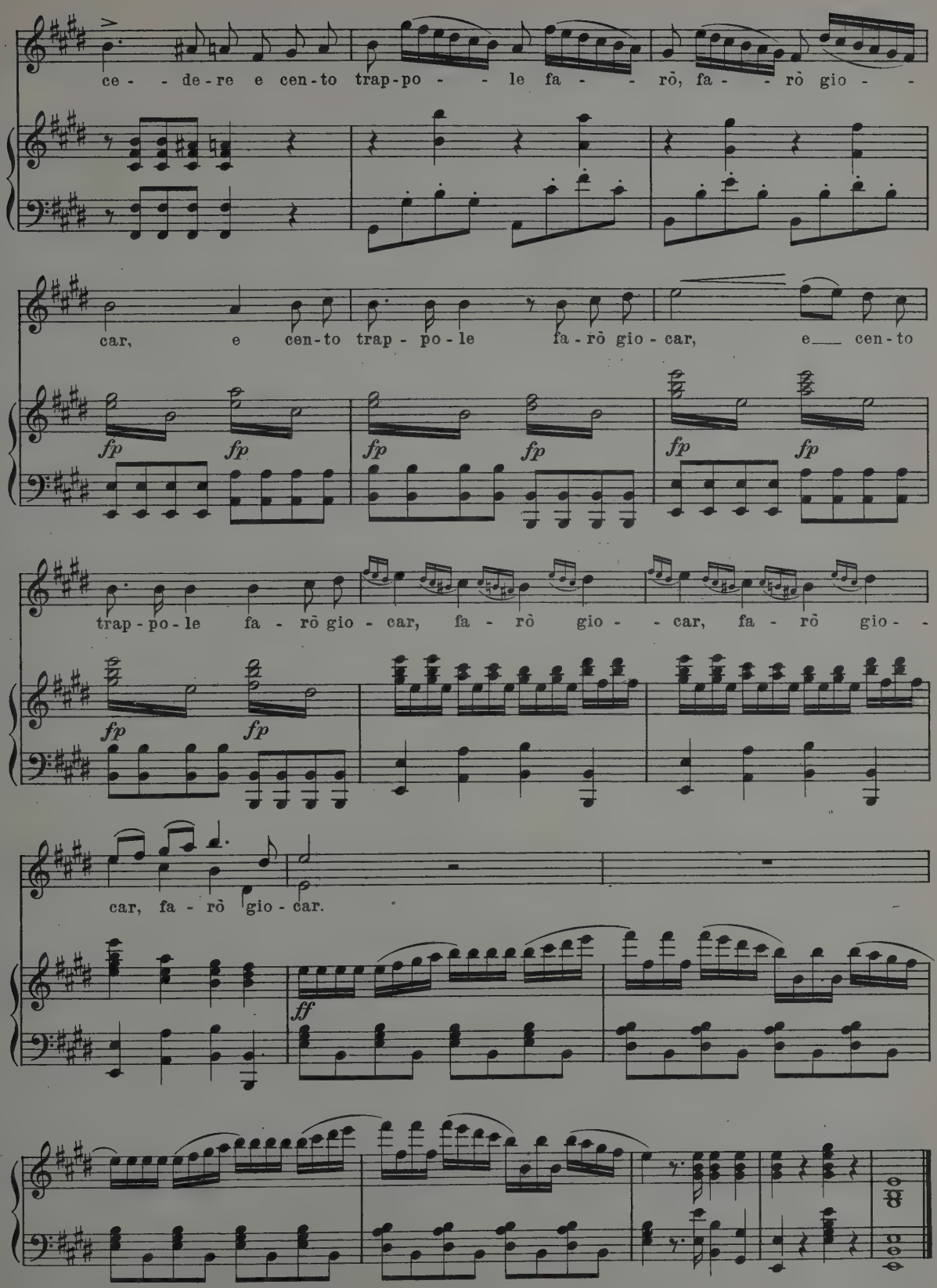

Il tu - tor ri - cu - se - rà, io l'in deg-no a guz-ze-
ro, al - la fin s'ac-che-te - rà, e con-ten-ta io re-ste-
ro, sì, Lin - do - - ro, mio sa - rà, lo giu-
Ped. *
ra - i, la vin - ce - rò, sì, Lin - do - - ro mio sa - -
rà, lo giu - - - ra - i, la vin - ce - rò.


Allegro moderato
p dolce
Ped.
ff
tr
f
ROSINA
Io so - - no do - ci - le, son ri - spet -
to - - - sa, so - - no ob - be - dien - - te,


dol - ce a - mo - ro - - - sa, mi las-cio reg - ge-re, mi las-cio
reg - ge-re, mi fò gui-dar, mi fò gui - - dar, ma se mi
toc - - ca-no, dov' è il mio de - - bo-le, sa-rò u-na vi - pe - ra, sa - -
pp
rò, e cen-to trap - po-le, pri-ma di ce - - de-re, fa-rò gio-
car, fa - rò gio - - car, e cen-to trap - po-le, pri-ma di

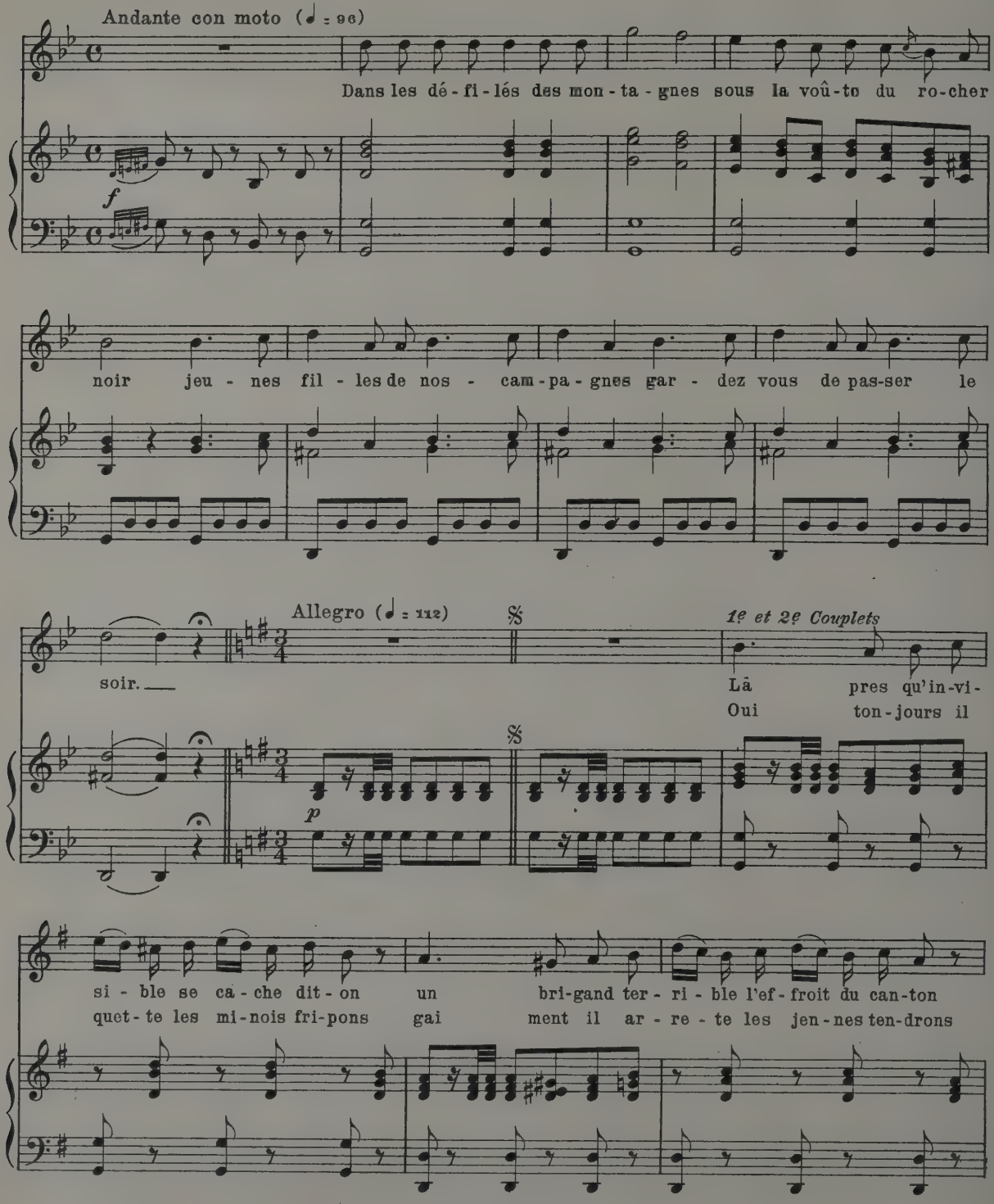

ce - de-re, fa-rò gio - car, fa - rò gio - car, e cen-to
trap - po-le, pri-ma di ce - de-re, e cen-to trap-po - le fa -
rò, fa - rò gio - car. Io so-no
p
do - ci-le, so-no ob-be -
cresc.
dien-te, mi las-cio reg - ge-re, mi fò gui - dar,
f

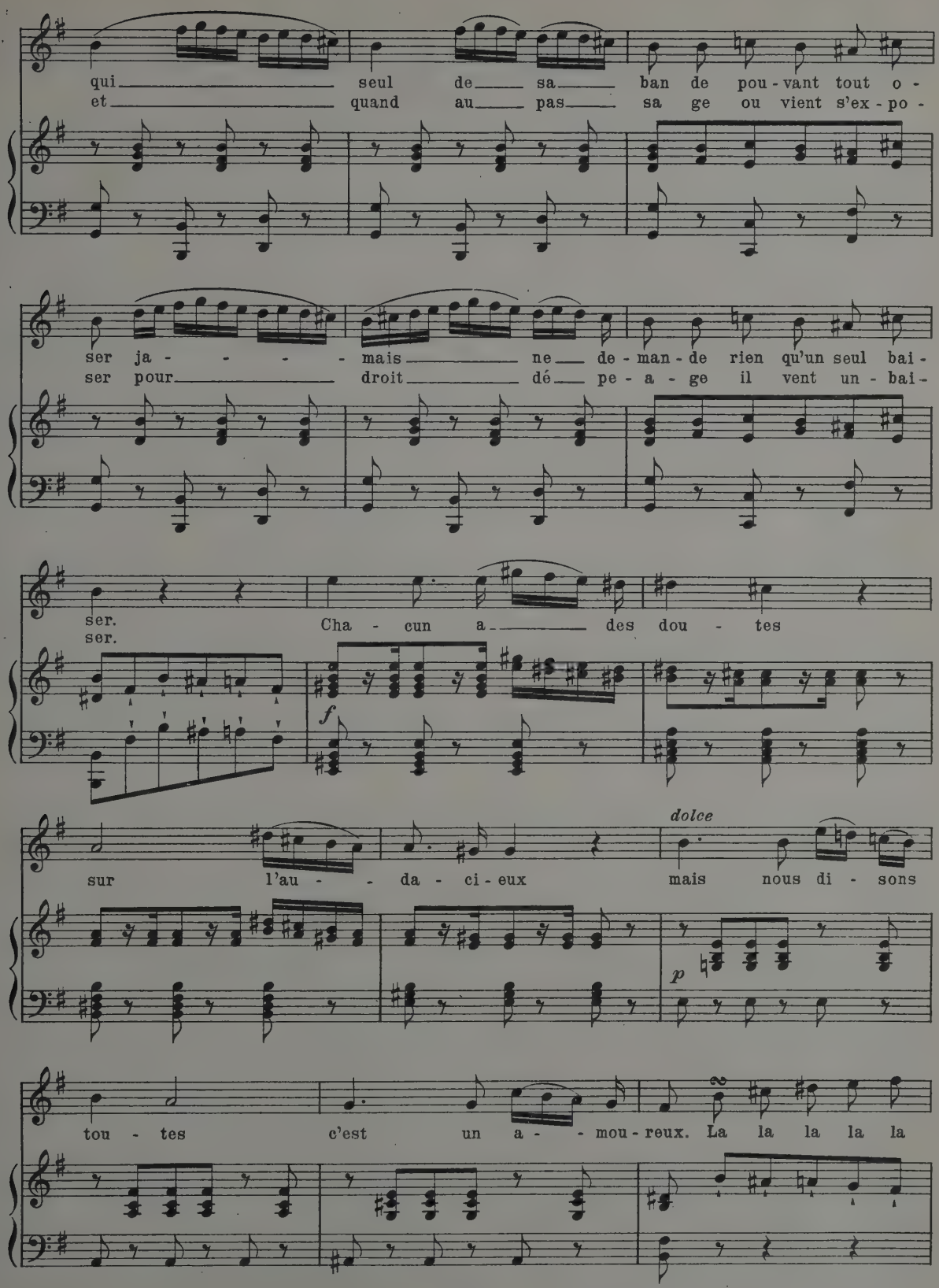

ma se mi toc - - ca - no, dov' è il mio de - - bo - le, sa - rò u - na
p
vi - pe - ra, sa - - rò, e cen - to trap - - po - le, pri - ma di
ce - - - de - re, fa - rò gio - car, fa - - rò gio - -
car, e cen - to trap - po - le, pri - ma di ce - - de - re, fa - rò gio -
car, fa - - rò gio - - car, e cen - to trap - po - le, pri - ma di

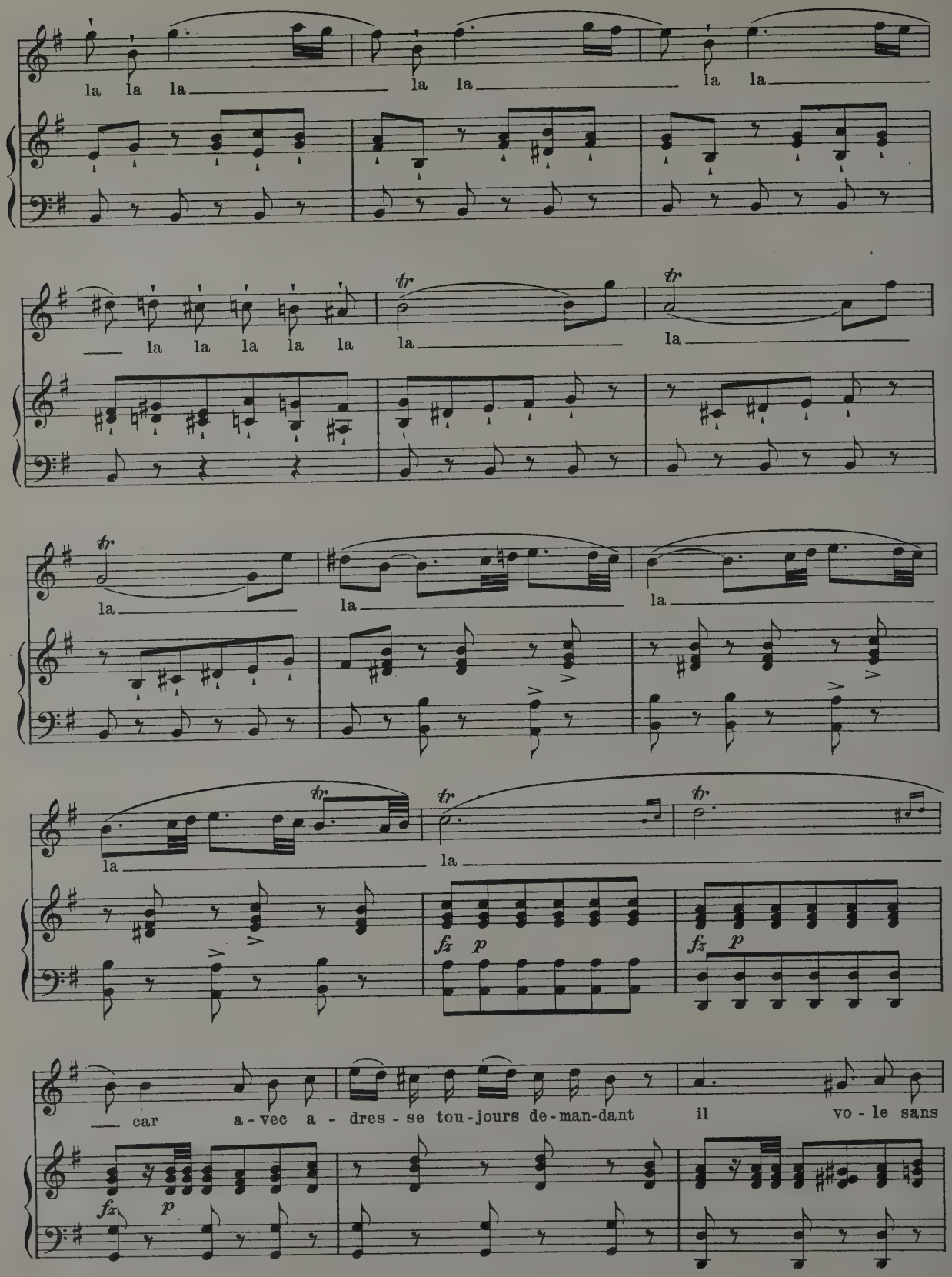

ce - - de - re e cen - to trap - po - - le fa - - rò, fa - - rò gio - -
car, e cen - to trap - po - le fa - rò gio - car, e___ cen - to
fp fp fp fp fp fp
trap - po - le fa - rò gio - car, fa - rò gio - - car, fa - rò gio - -
fp fp
car, fa - rò gio - car.
ff

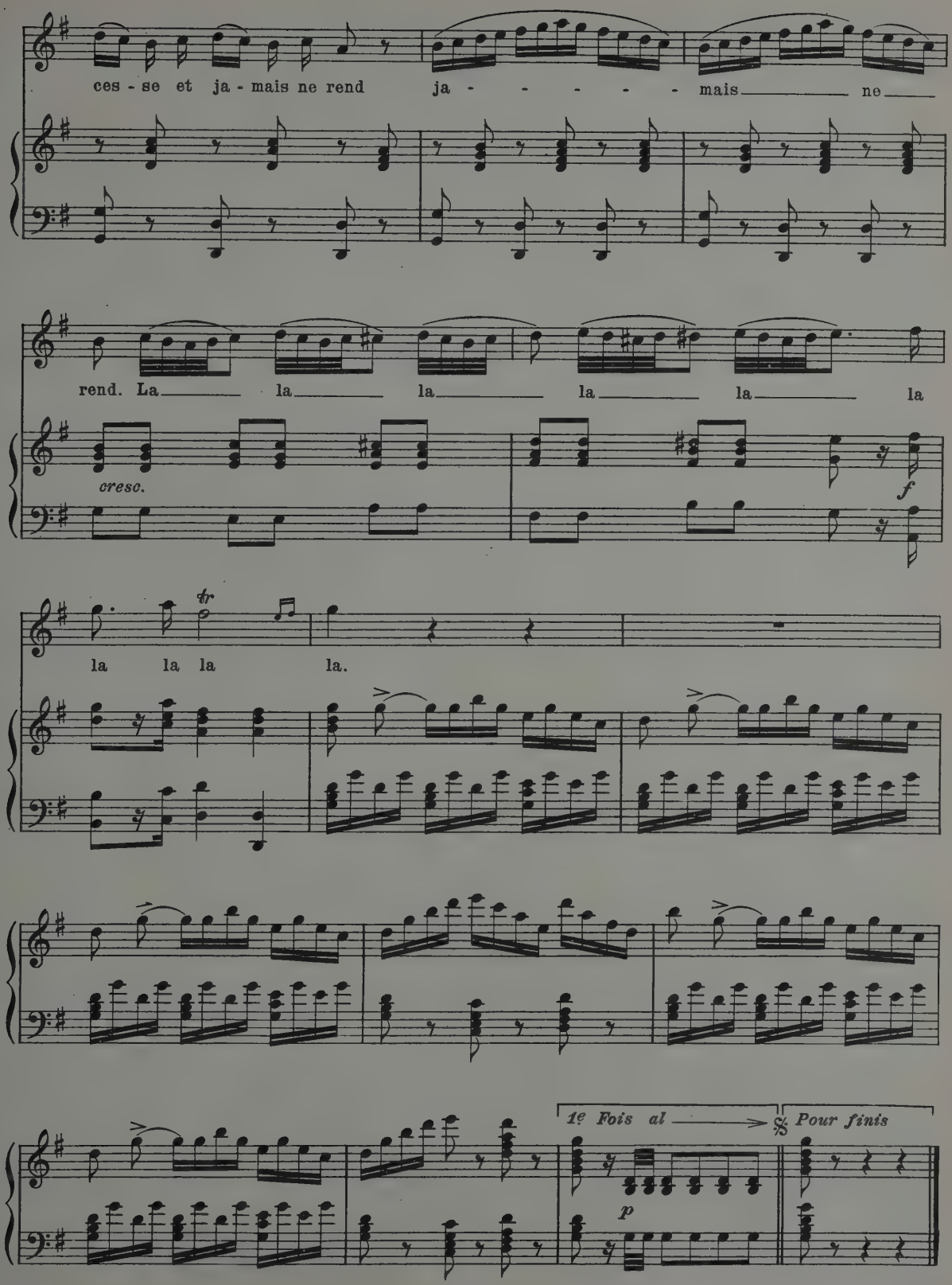
Daniel François Esprit Auber (1782-1871)

Air: "Dans les Défilés des Montagnes" Bolero from "Les Diamants de la Couronne"


Andante con moto (♩ = 96)
Dans les dé-fi-lés des mon-ta-gnes sous la voû-te du ro-cher
noir jeu-nes fil-les de nos-cam-pa-gnes gar-dez vous de pas-ser le
soir.
Allegro (♩ = 112)
1e et 2e Couplets
Là pres qu'in-vi-
Oui ton-jours il
si-ble se ca-che dit-on un bri-gand ter-ri-ble l'ef-froit du can-ton
quet-te les mi-nois fri-pons gai ment il ar-re-te les jen-nes ten-drons

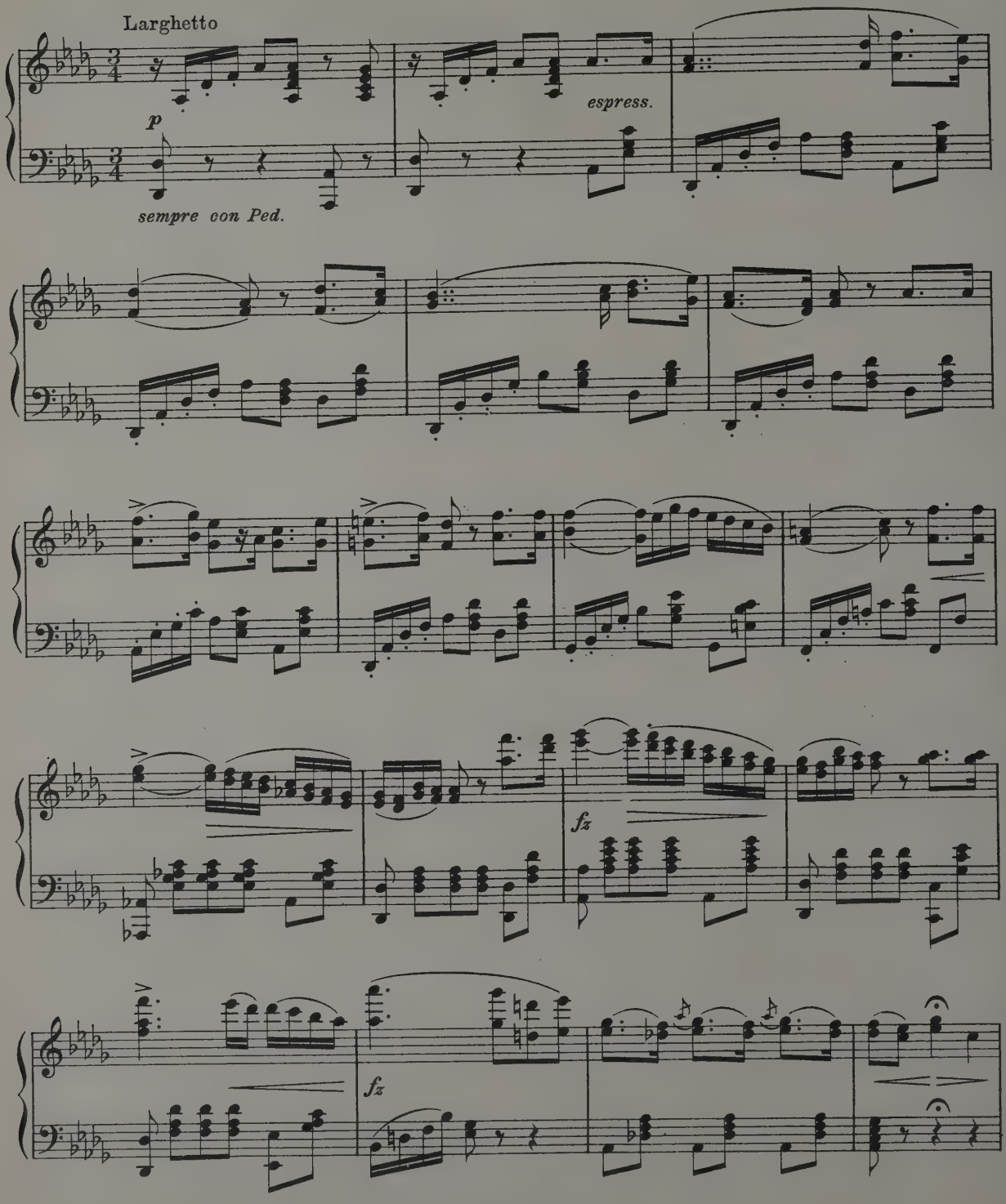

qui seul de sa ban de pou - vant tout o -
et quand au pas sa ge ou vient s'ex - po -
ser ja - - - - mais ne de - man - de rien qu'un seul bai -
ser pour droit dé pe - a - ge il vent un - bai -
ser.
ser.
Cha - cun a des dou - tes
f
dolce
sur l'au - - da - ci - eux
mais nous di - sons
p
tou - tes
c'est un a - - mou - reux. La la la la la

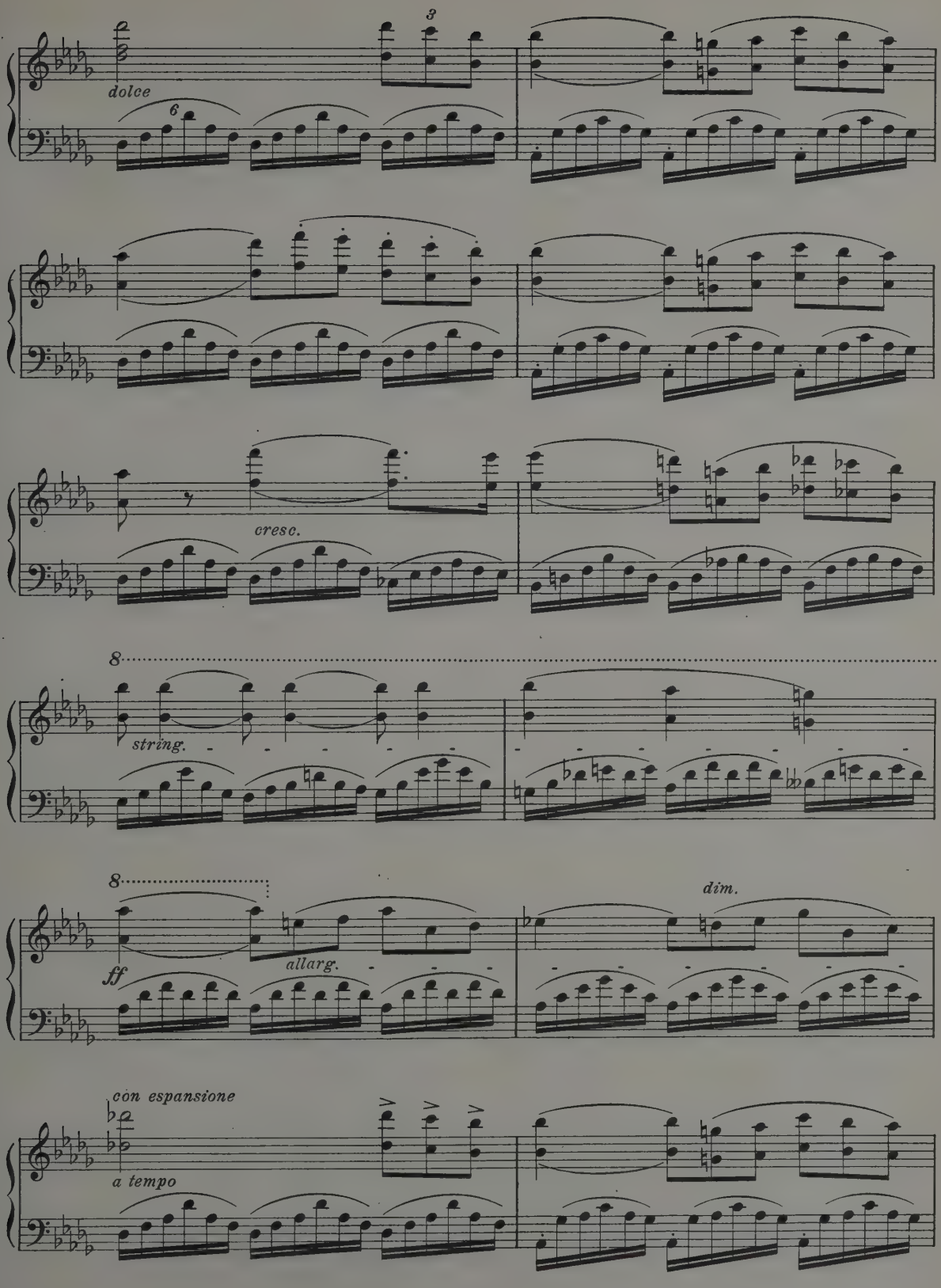

la la la la la la la
la la la la la la la
la la la
la la la
la la
car a-vec a-dres-se tou-jours de-man-dant il vo-le sans

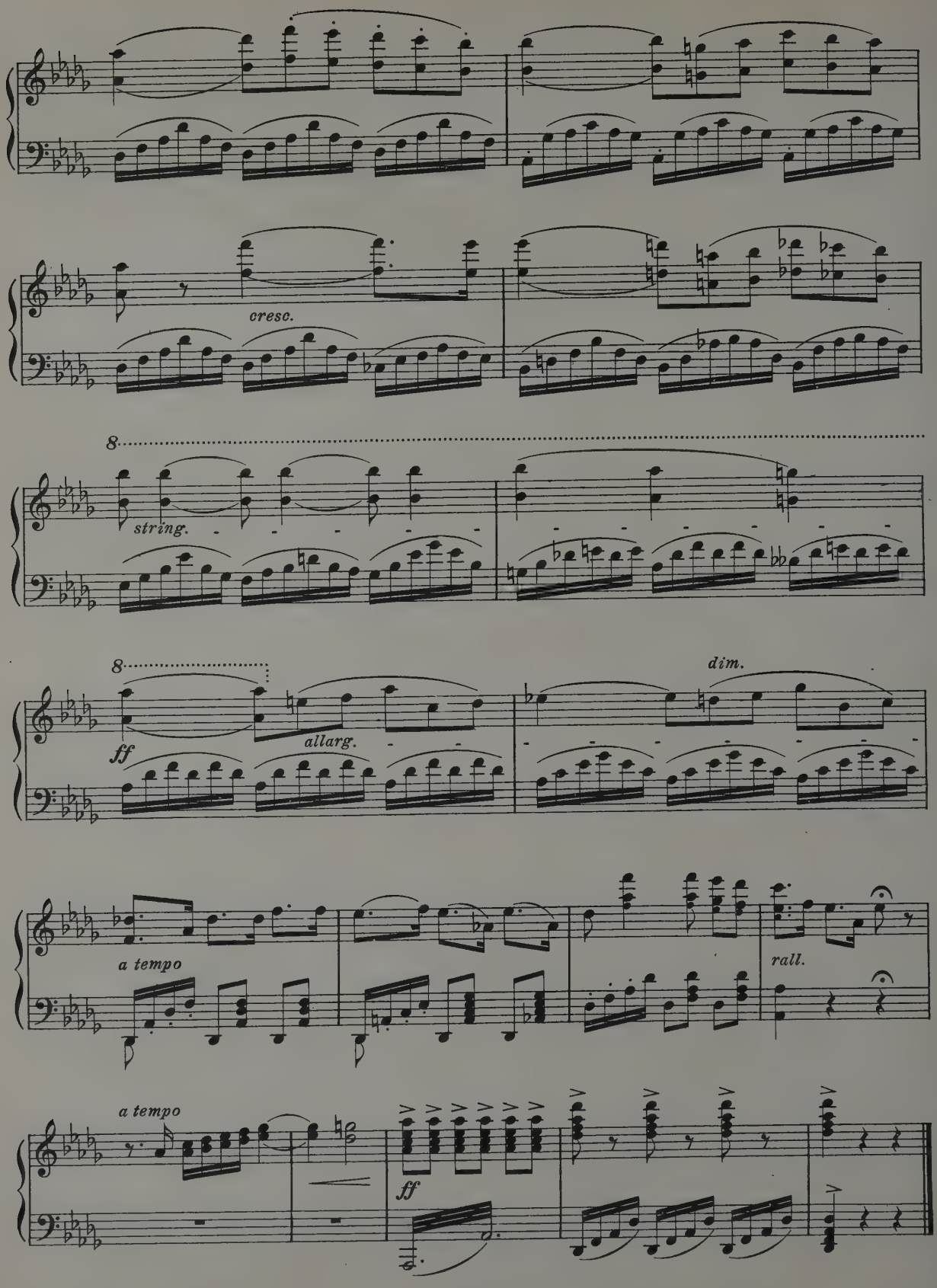

ces - se et ja - mais ne rend ja - - - - - - mais ne
rend. La la la la la la
cresc.
f
tr
la la la la.
1e Fois al
Pour finis
p

Gaetano Donizetti (1797-1848)

Sextet: "Chi mi frena in tal momento" from "Lucia di Lammermoor"



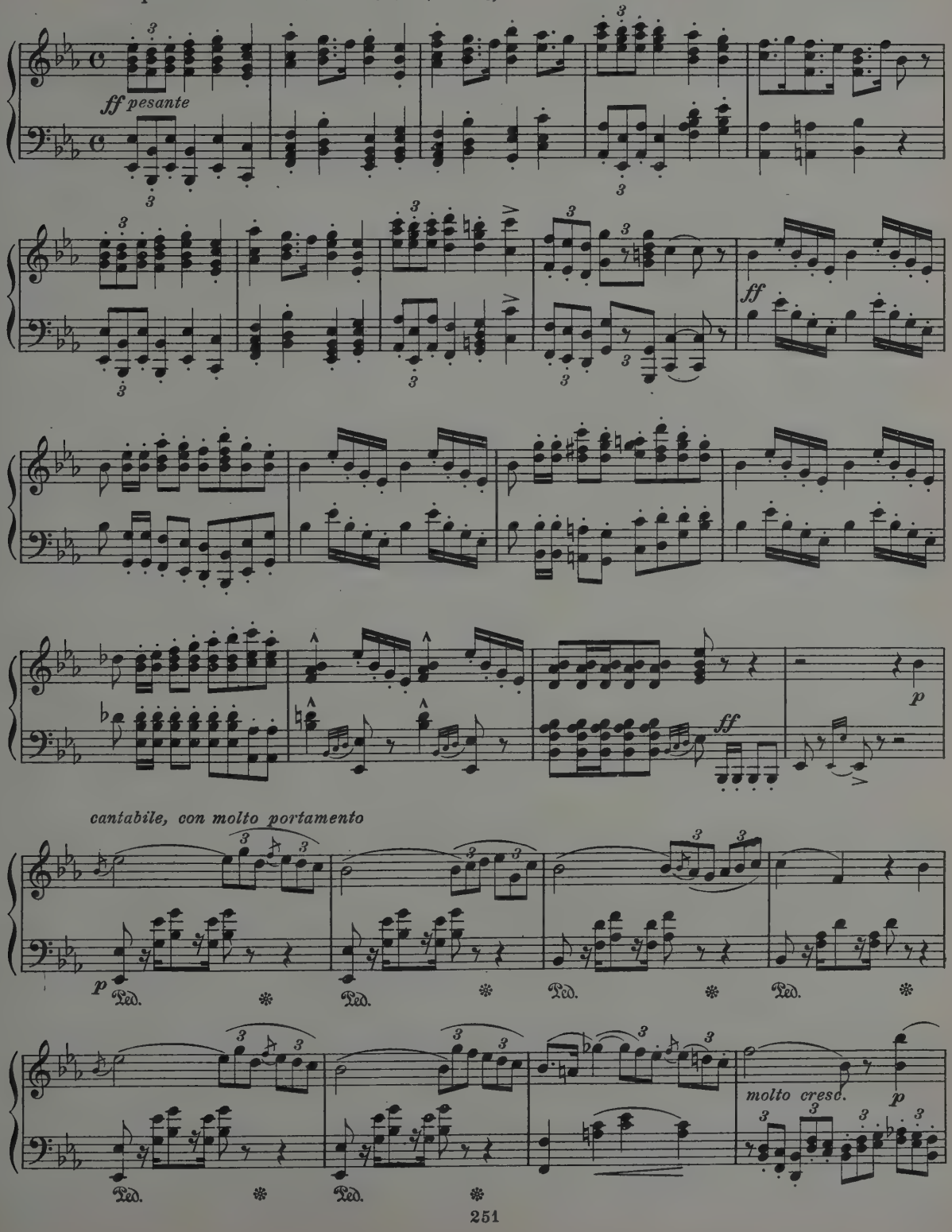

3
dolce
6
cresc.
8
string.
8
ff
allarg.
dim.
con espansione
a tempo

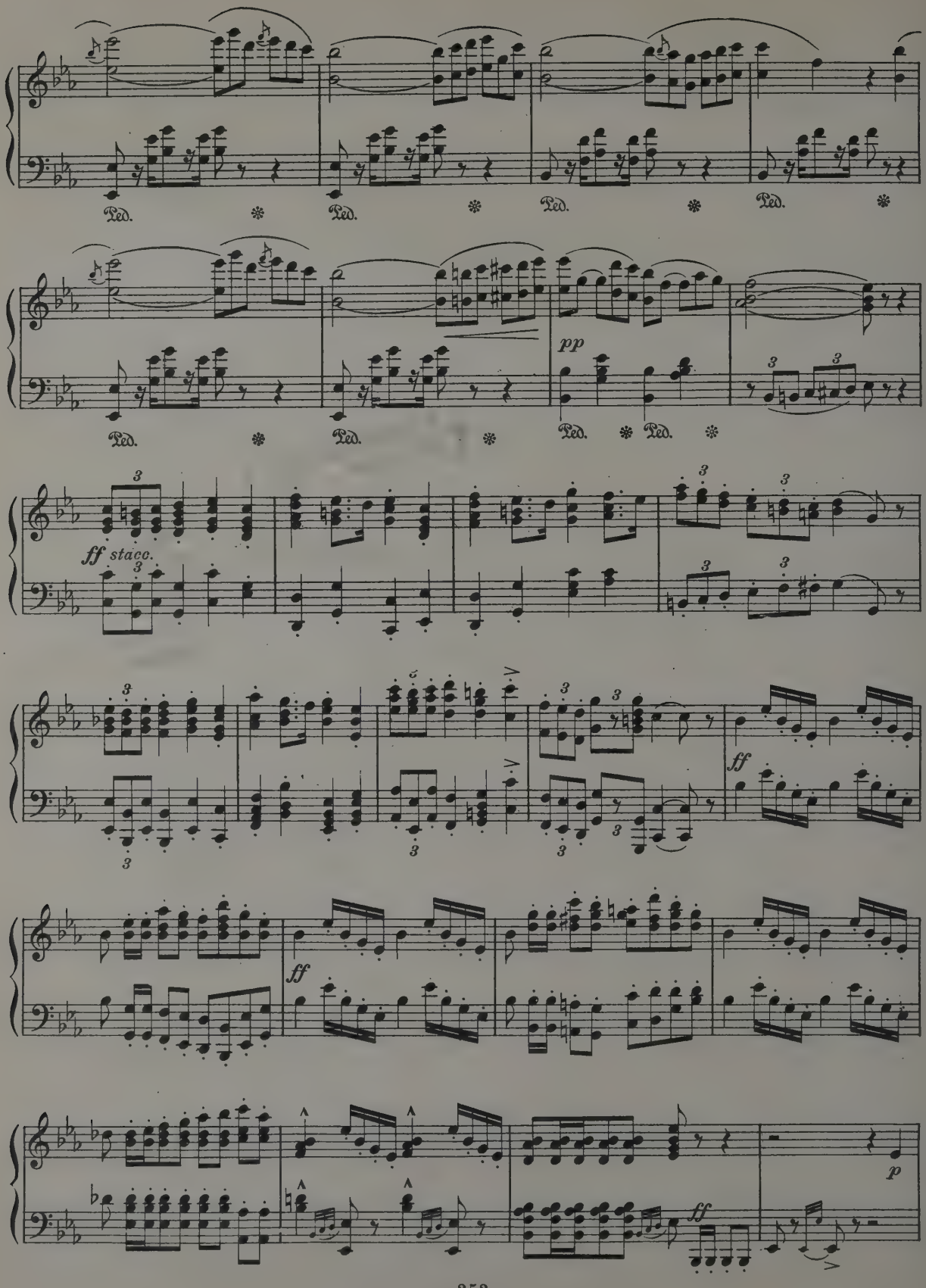

cresc.
8
string.
8
ff
allarg.
dim.
a tempo
rall.
a tempo
ff

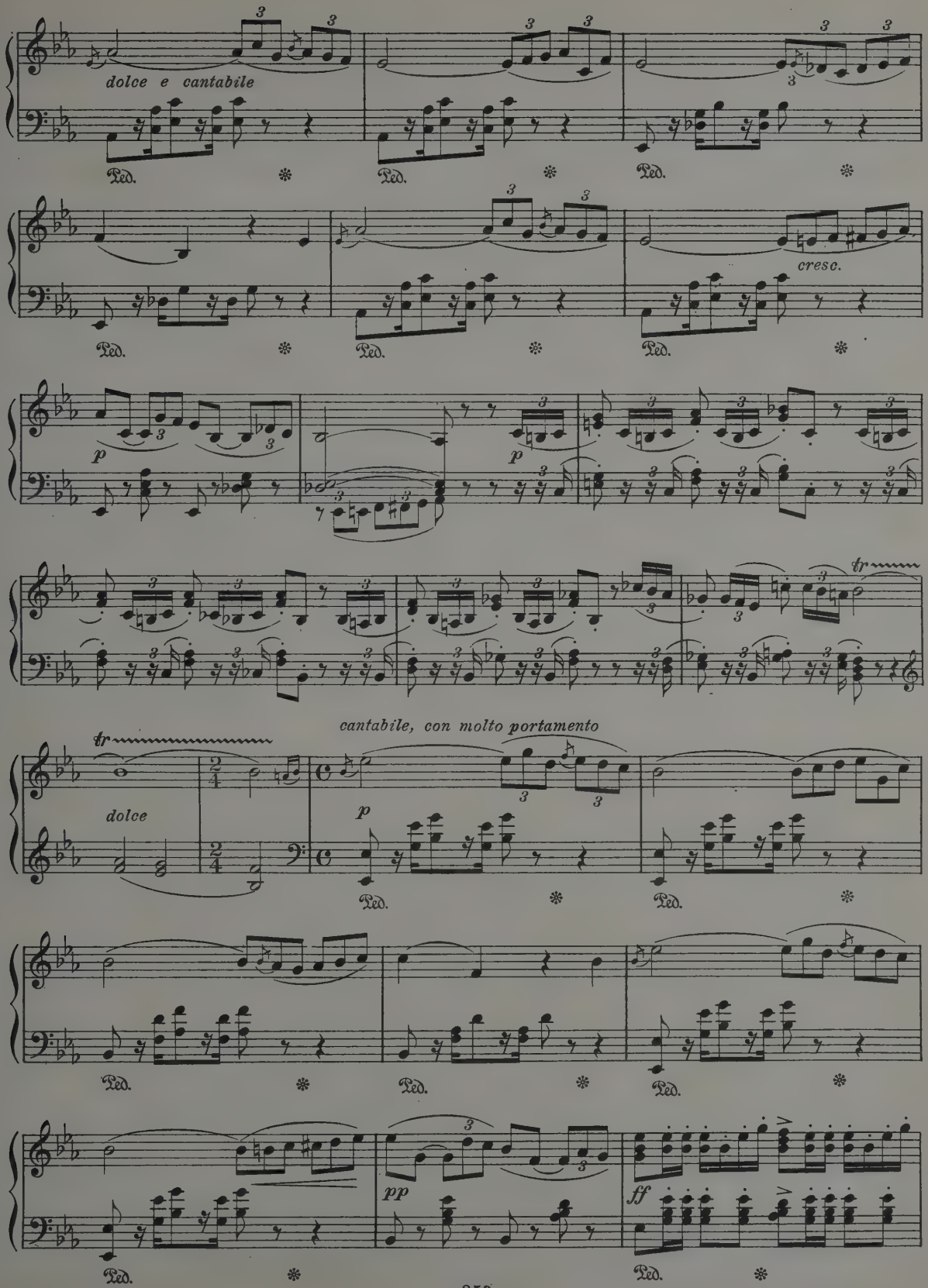
Giacomo Meyerbeer (1791-1864)

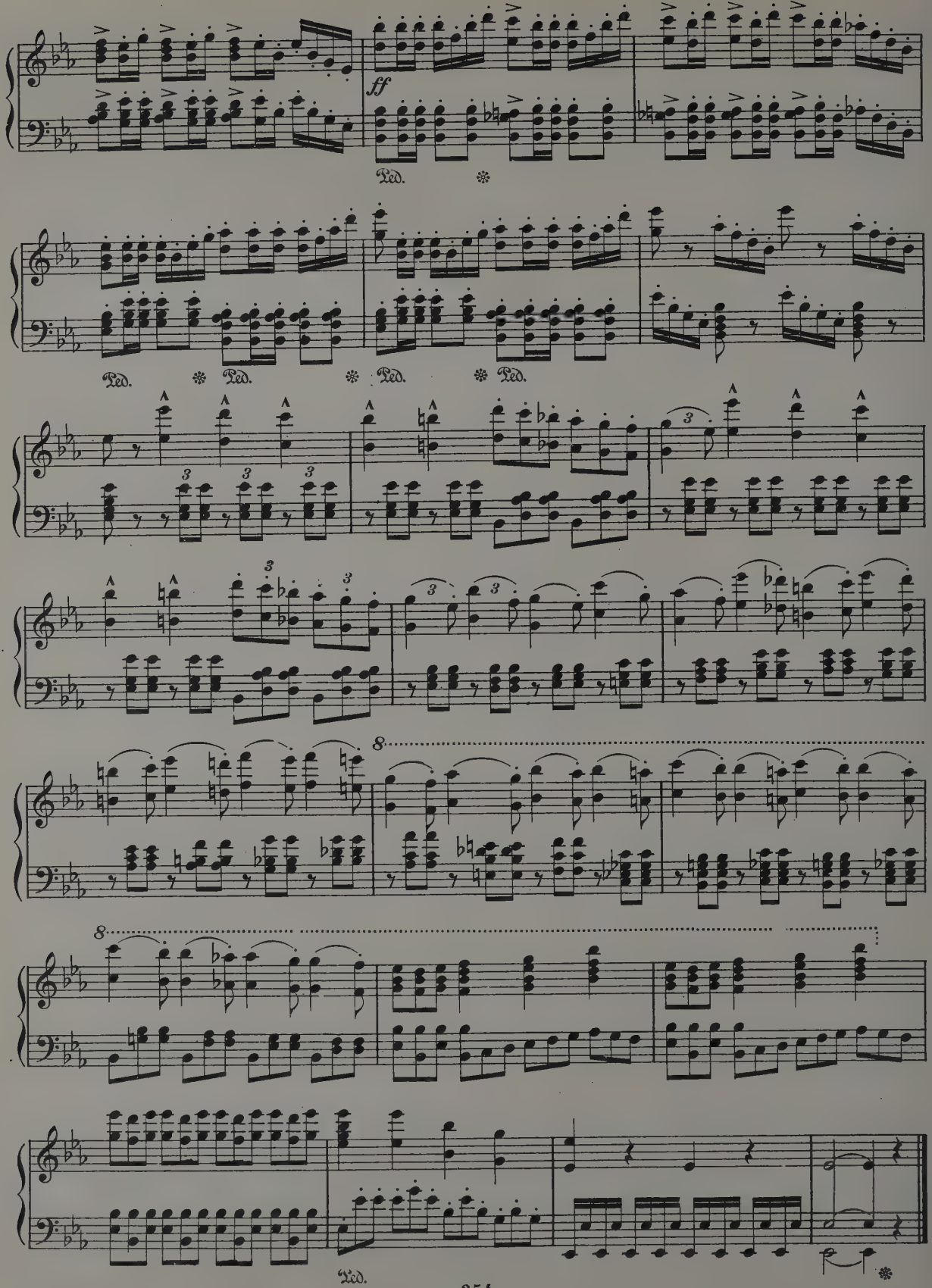
Coronation March from "The Prophet"

Tempo di Marcia molto maestoso (♩ = 104)



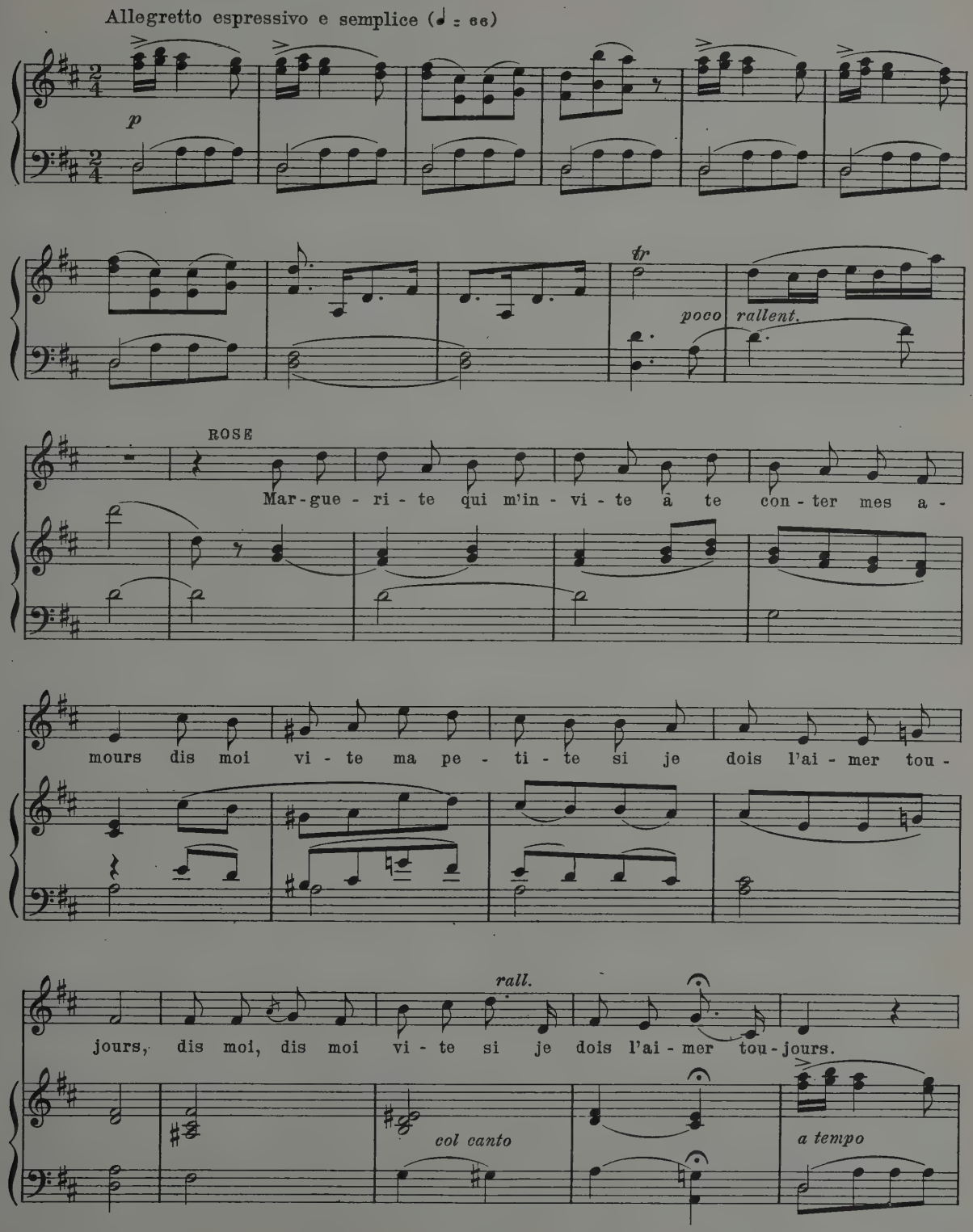

Ped.
pp
ff stacc.
ff
ff
p

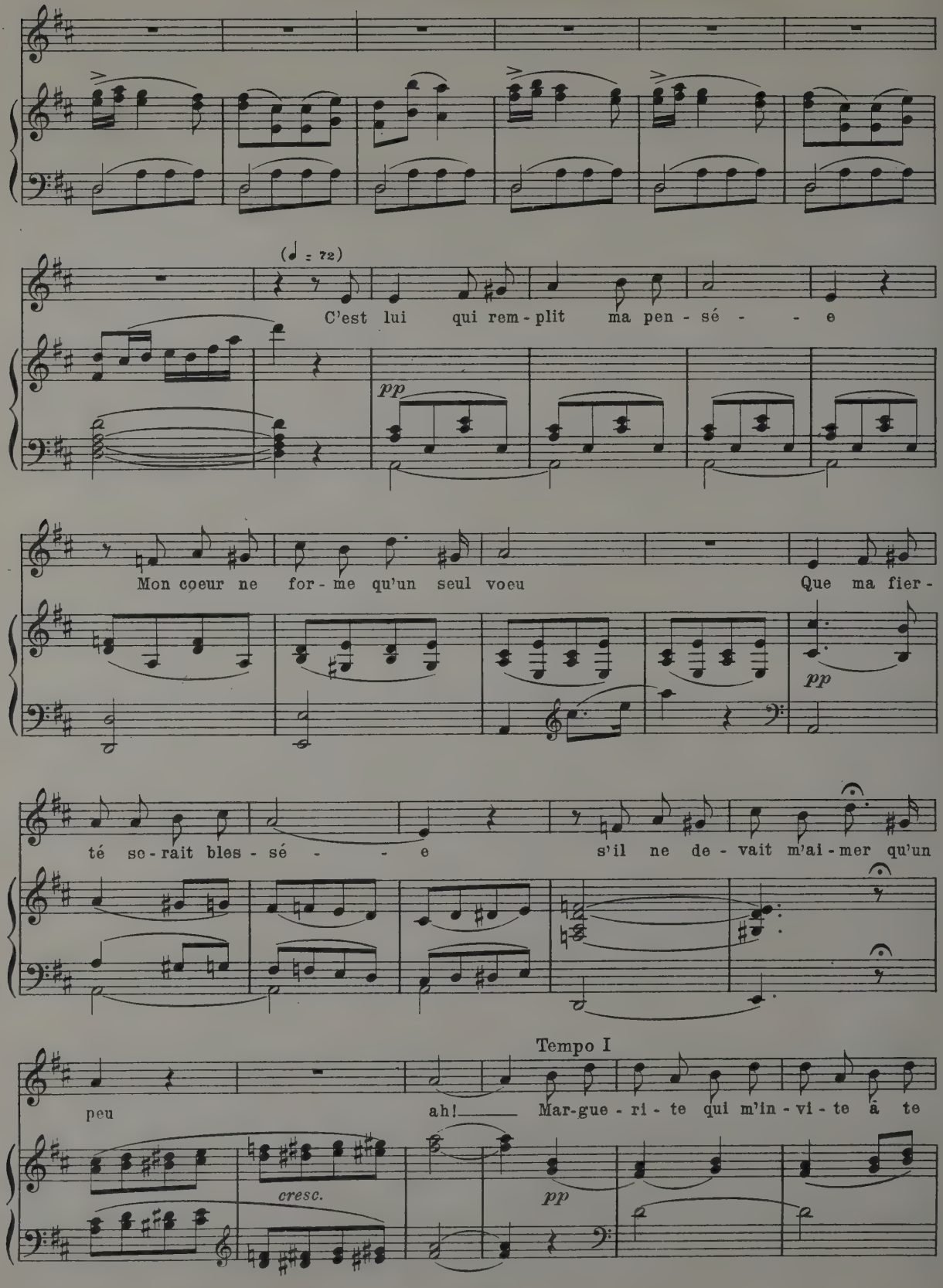

dolce e cantabile
Ped.
cresc.
p
tr
cantabile, con molto portamento
dolce
pp
ff

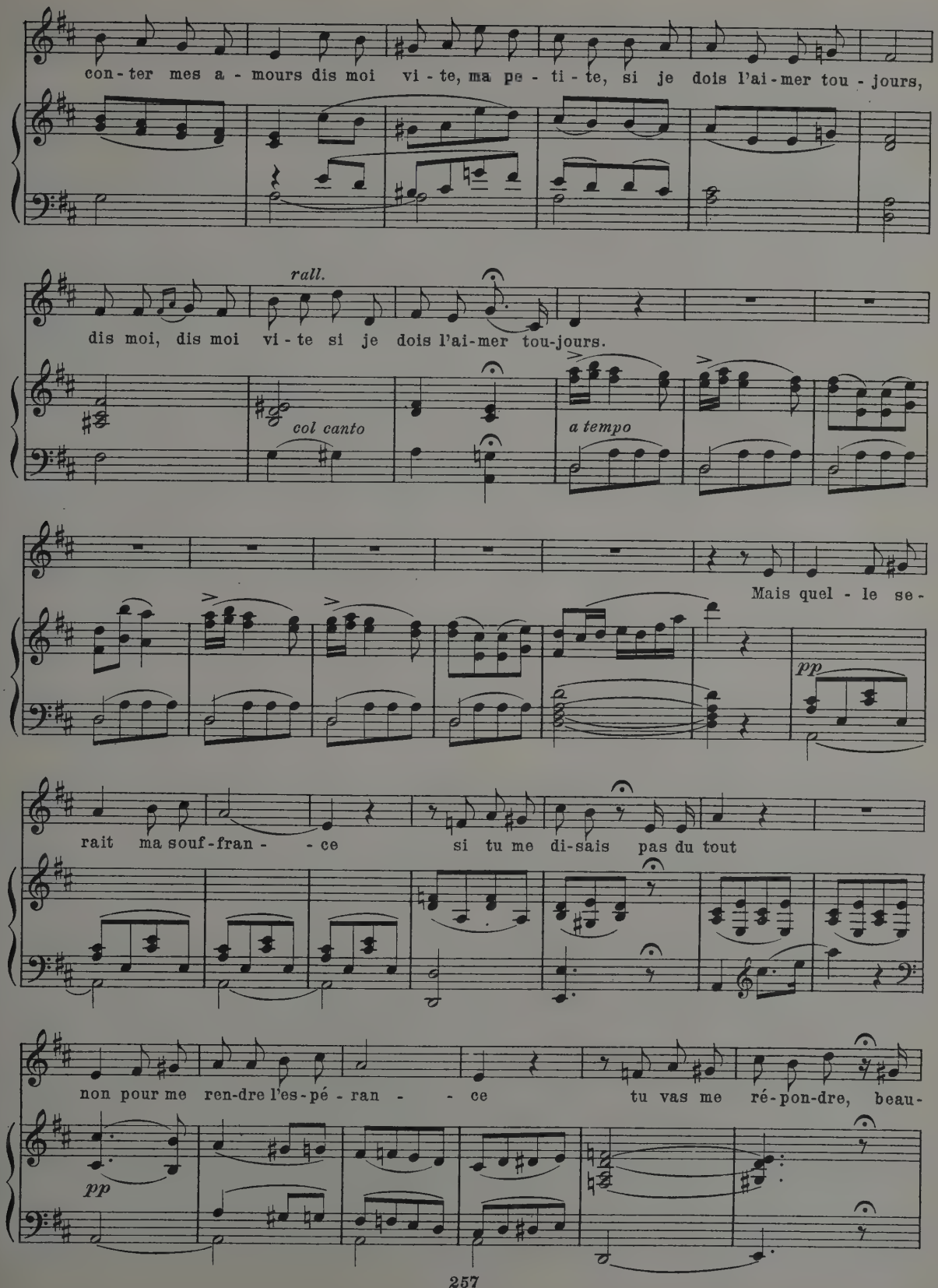

ff
Ped.
Ped.
Ped.
Ped.
Ped.
8
8
Ped.

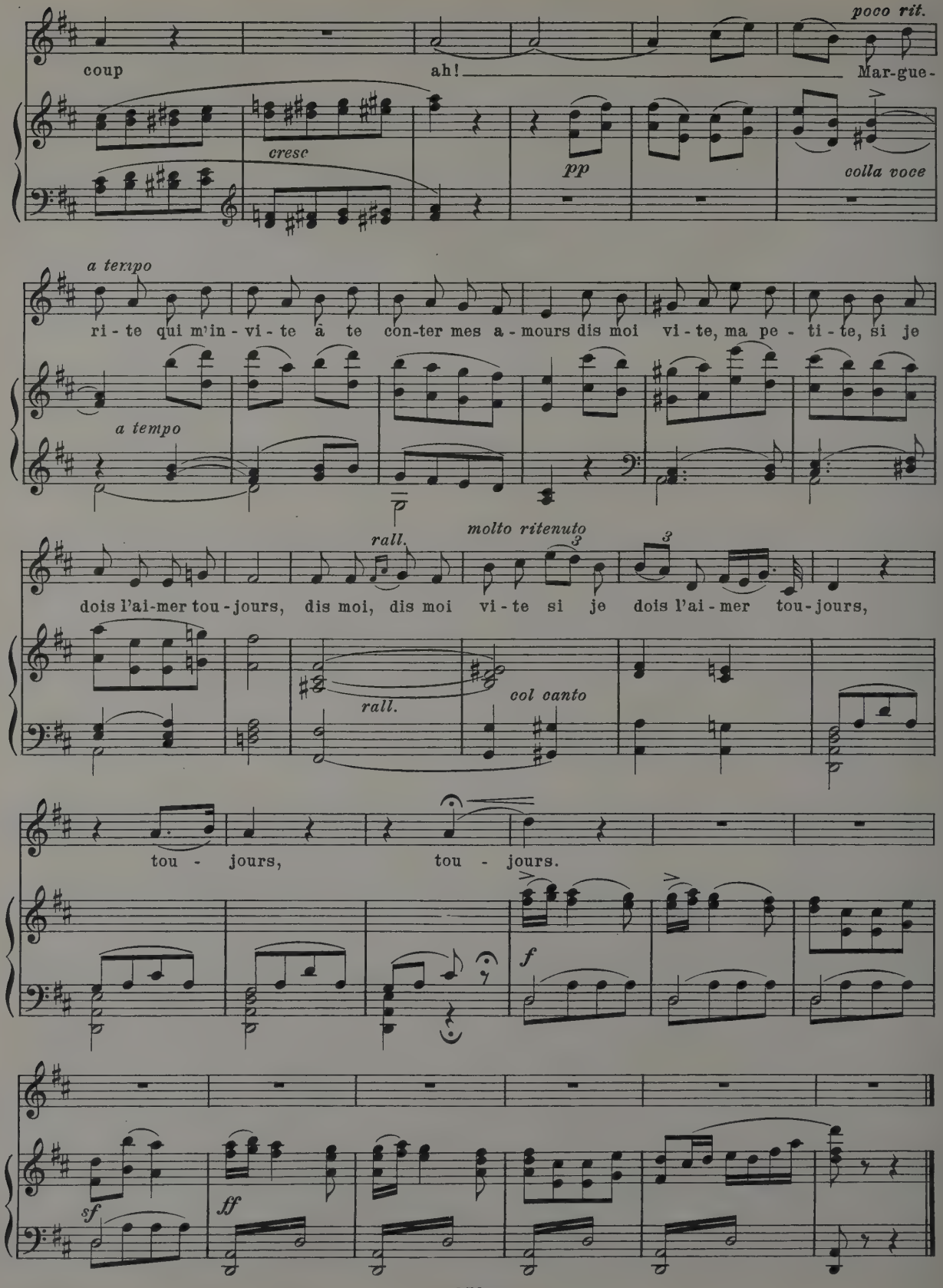
Jacques Fromental Halévy (1799 - 1862)

"Marguerite qui m'invite" Romance from "Val d'Andore"


Allegretto espressivo e semplice (♩ = 66)
p
tr
poco rallent.
ROSE
Mar-gue-ri-te qui m'in-vi-te à te con-ter mes a-
mours dis moi vi-te ma pe-ti-te si je dois l'ai-mer tou-
rall.
jours, dis moi, dis moi vi-te si je dois l'ai-mer tou-jours.
col canto
a tempo

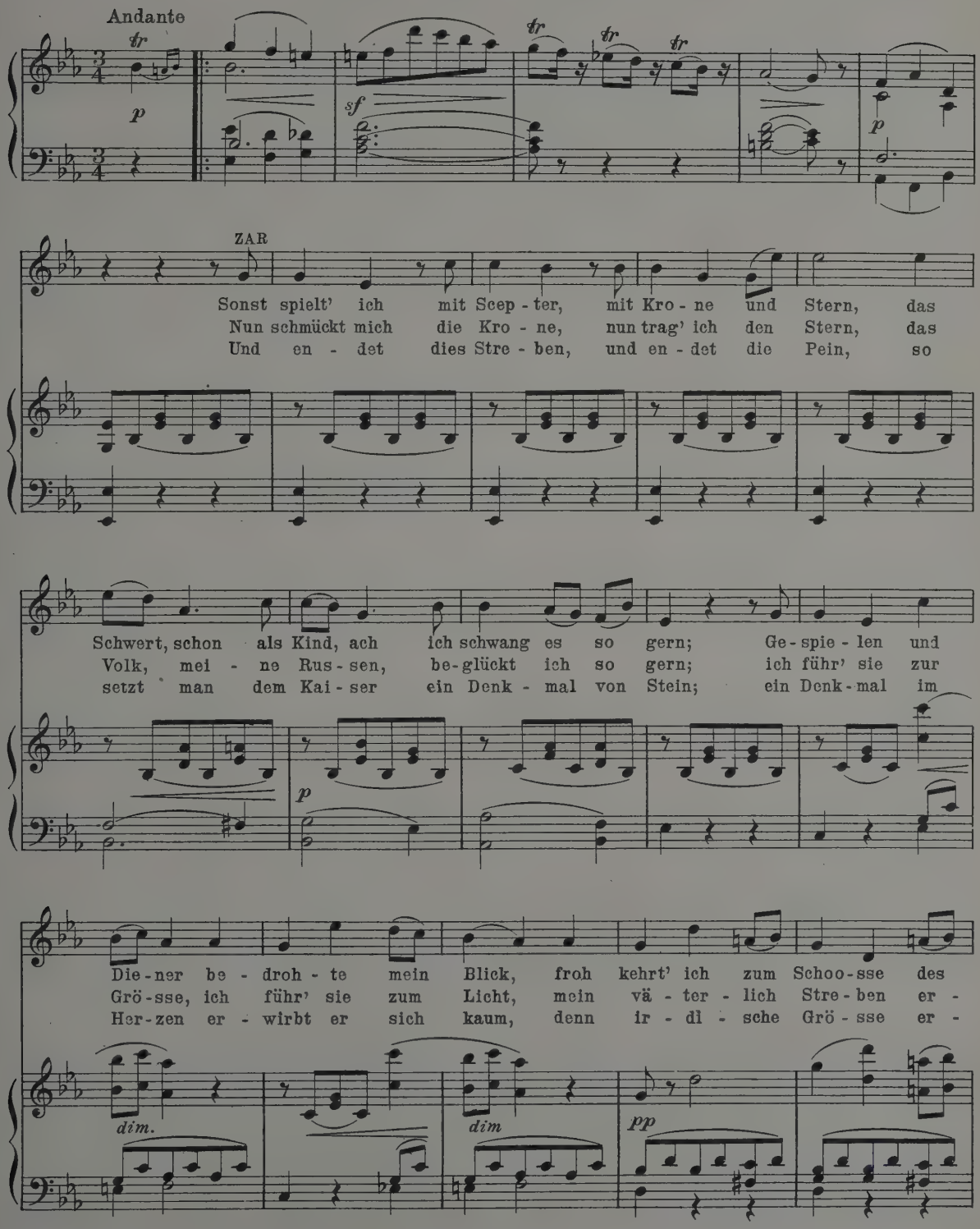

(♩ = 72)
C'est lui qui rem - plit ma pen - sé - - e
pp
Mon coeur ne for - me qu'un seul voeu
Que ma fier -
pp
té se - rait bles - sé - - e
s'il ne de - vait m'ai - mer qu'un
Tempo I
peu
ah! Mar-gue - ri - te qui m'in - vi - te à te
cresc.
pp

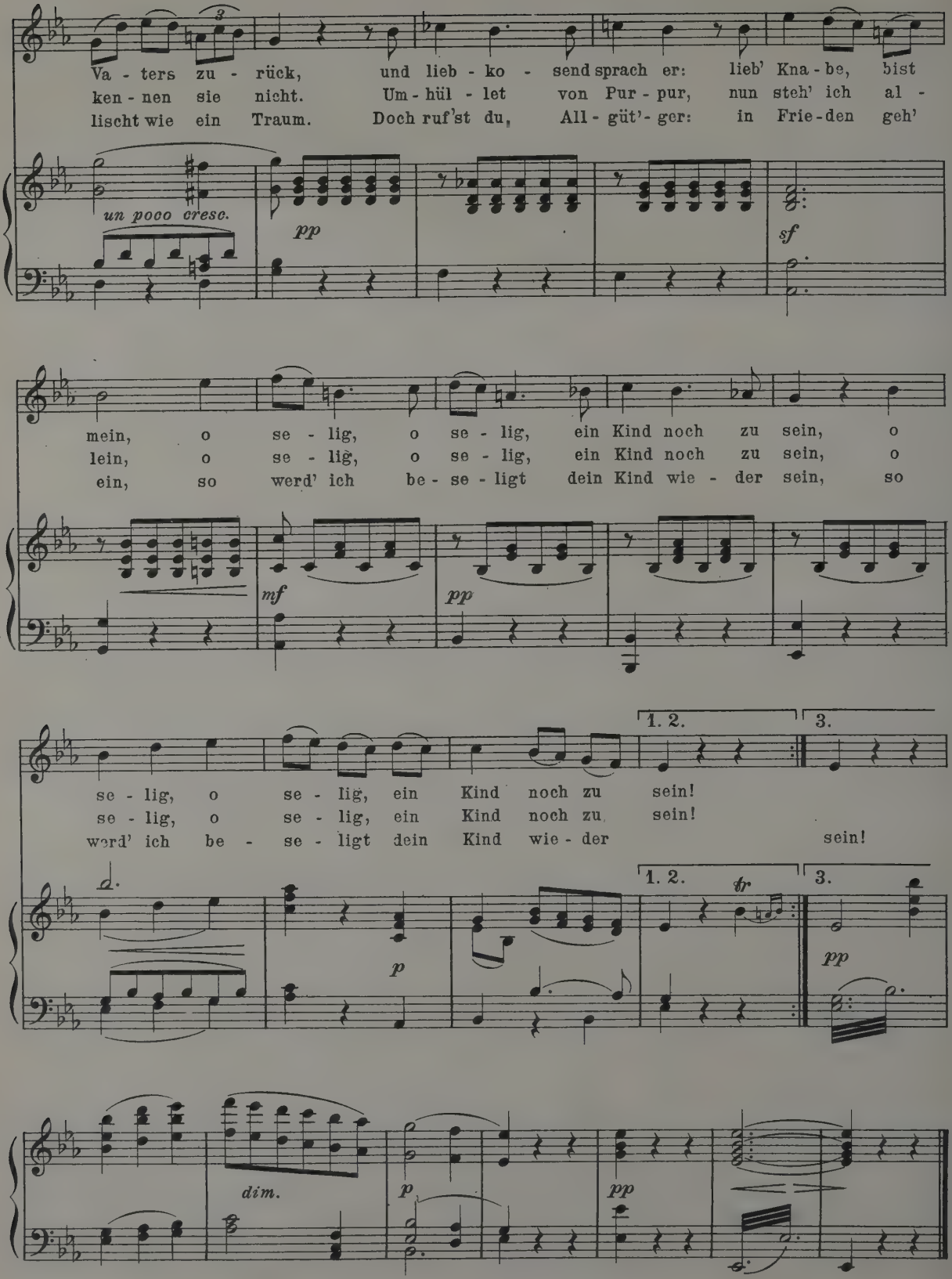

con-ter mes a-mours dis moi vi-te, ma pe-ti-te, si je dois l'ai-mer tou-jours,
rall.
dis moi, dis moi vi-te si je dois l'ai-mer tou-jours.
col canto
a tempo
Mais quel-le se-
pp
rait ma souf-fran- -ce si tu me di-sais pas du tout
non pour me ren-dre l'es-pé-ran- -ce tu vas me ré-pon-dre, beau-
pp


poco rit.
coup
ah!
Mar-gue-
cresc
pp
colla voce
a tempo
ri - te qui m'in - vi - te à te con-ter mes a - mours dis moi vi - te, ma pe - ti - te, si je
a tempo
molto ritenuto
rall.
dois l'ai-mer tou-jours, dis moi, dis moi vi - te si je dois l'ai - mer tou-jours,
rall.
col canto
tou - jours, tou - jours.
f
sf
ff

Gustav Albert Lortzing (1801-1851)

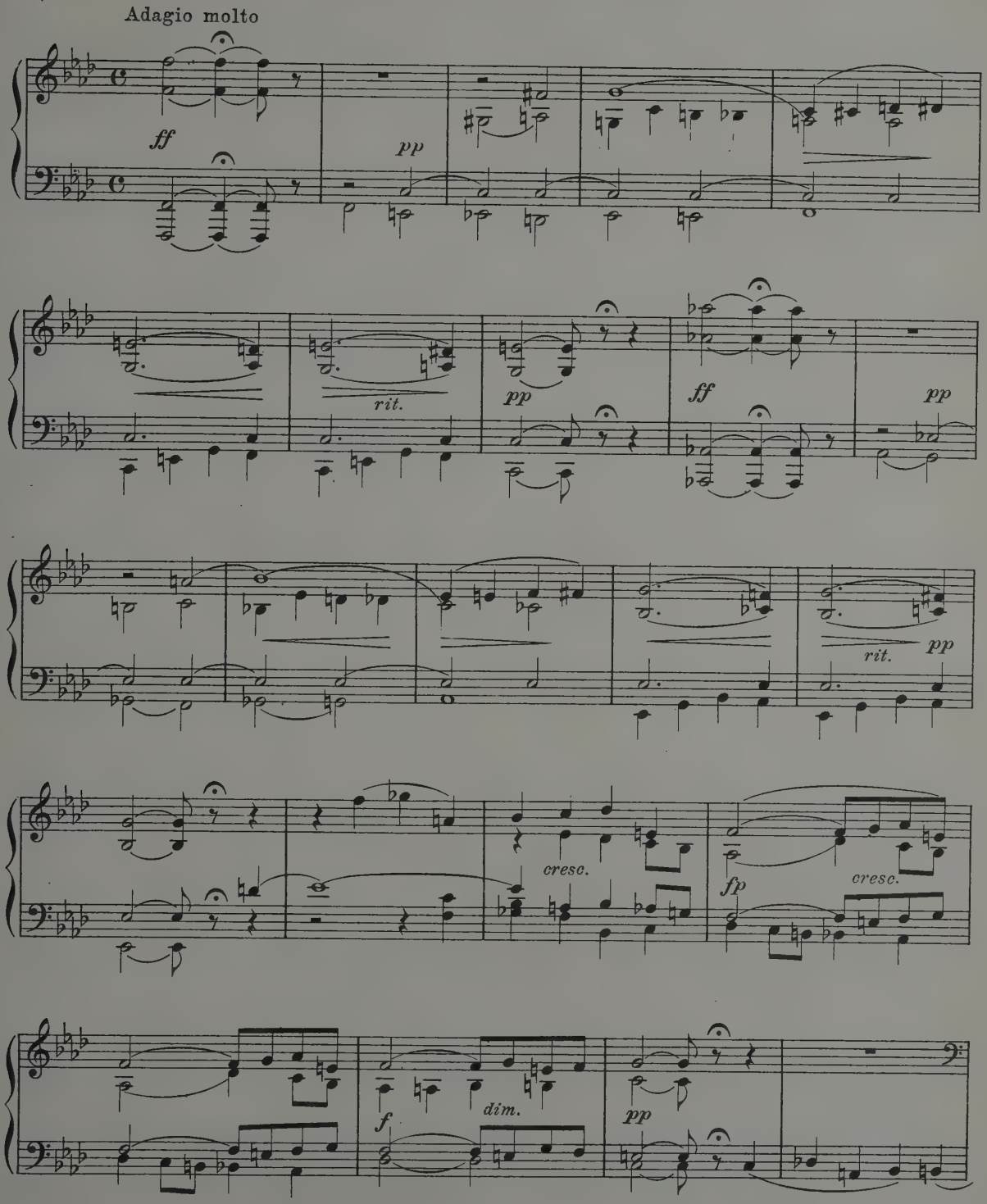
Song from the Opera "Zar und Zimmermann"

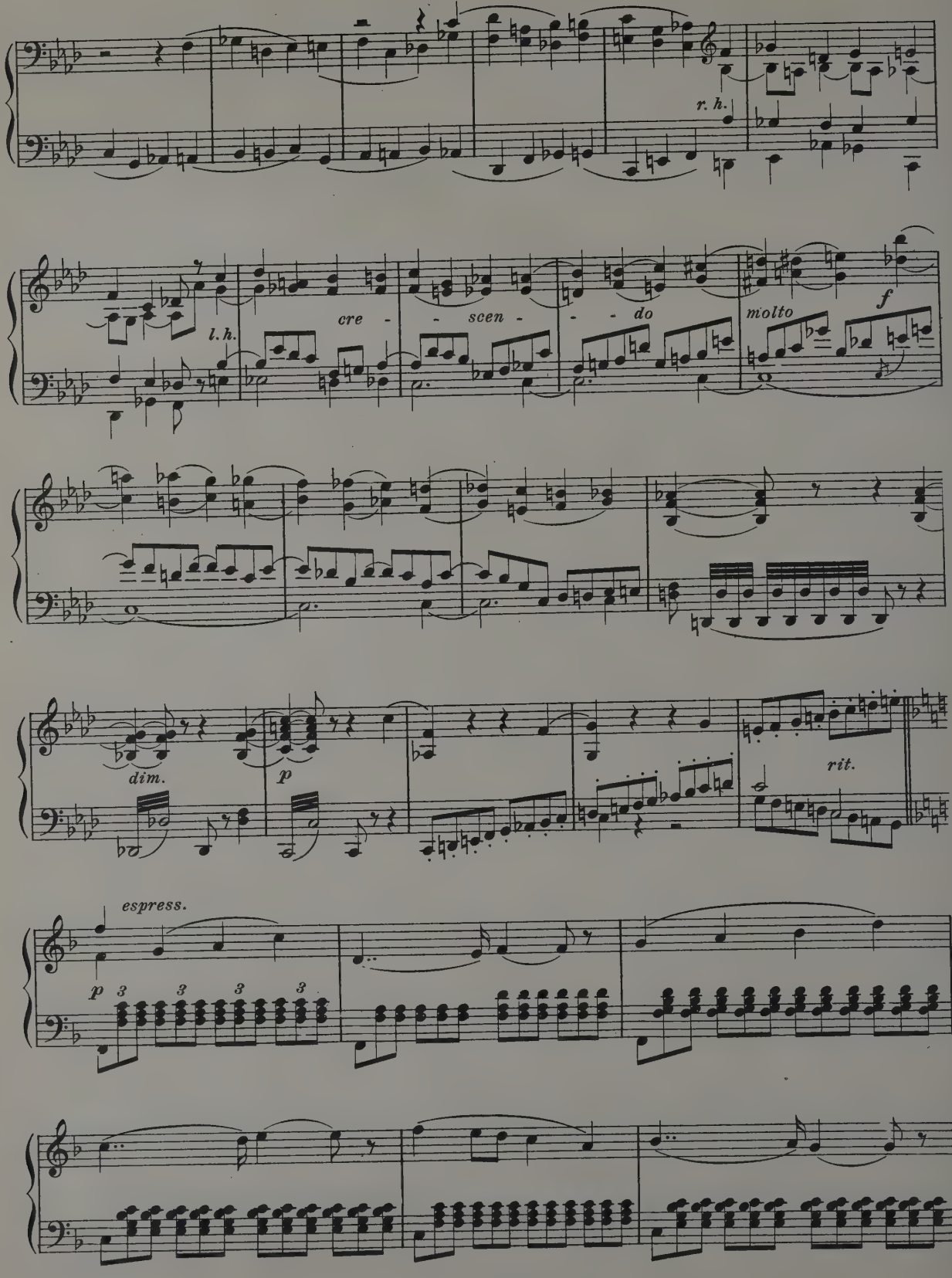

Andante
tr
p
sf
tr
tr
tr
p
ZAR
Sonst spielt' ich mit Scep - ter, mit Kro - ne und Stern, das
Nun schmückt mich die Kro - ne, nun trag' ich den Stern, das
Und en - det dies Stre - ben, und en - det die Pein, so
Schwert, schon als Kind, ach ich schwang es so gern; Ge - spie - len und
Volk, mei - ne Rus - sen, be-glückt ich so gern; ich führ' sie zur
setzt man dem Kai - ser ein Denk - mal von Stein; ein Denk - mal im
p
Die - ner be - droh - te mein Blick, froh kehrt' ich zum Schoo - sse des
Grö - sse, ich führ' sie zum Licht, mein vä - ter - lich Stre - ben er -
Her - zen er - wirbt er sich kaum, denn ir - di - sche Grö - sse er -
dim.
dim
pp

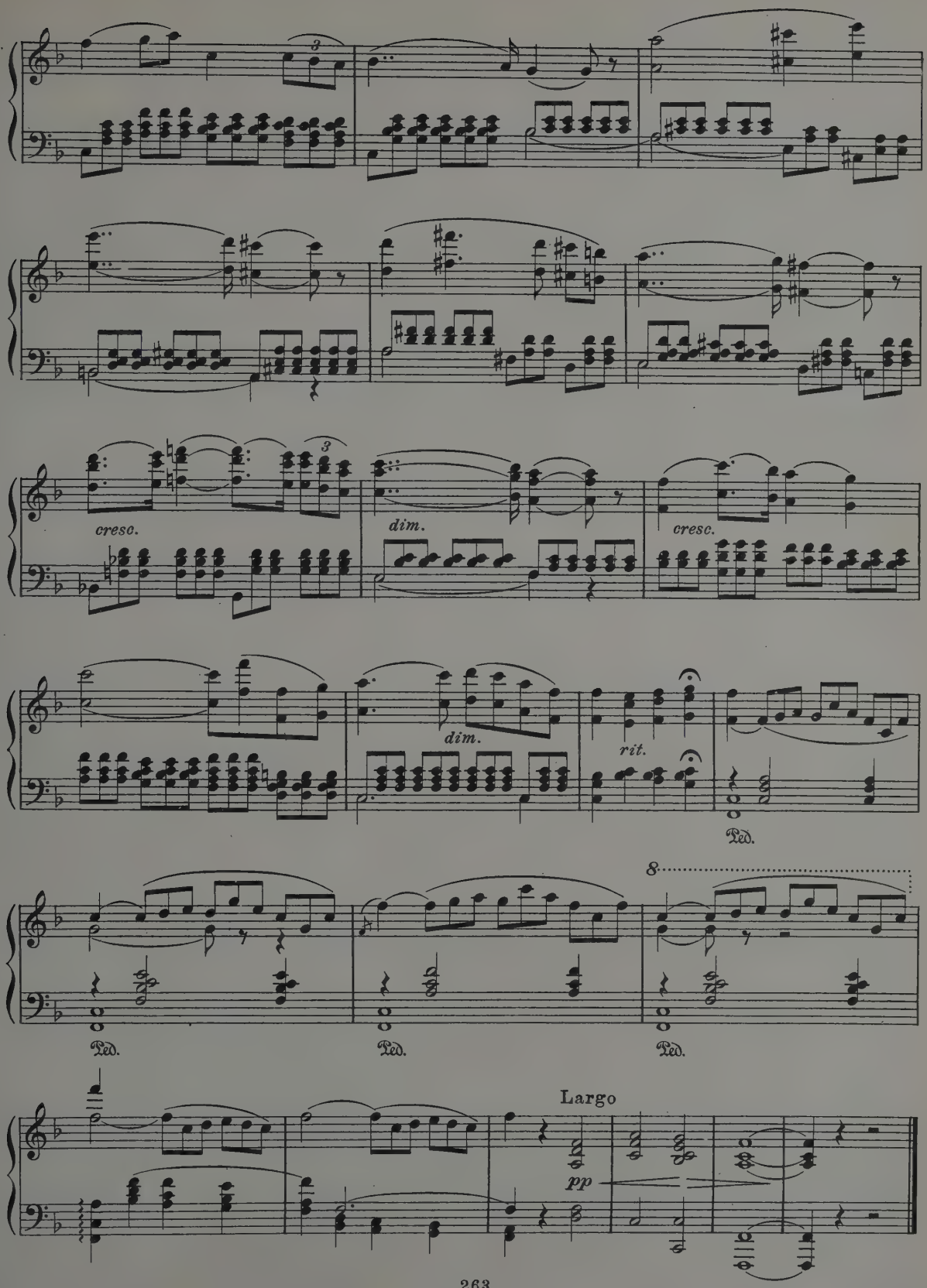

Va - ters zu - rück, und lieb - ko - send sprach er: lieb' Kna - be, bist
ken - nen sie nicht. Um - hül - let von Pur - pur, nun steh' ich al -
lischt wie ein Traum. Doch ruf'st du, All - güt'- ger: in Frie - den geh'
un poco cresc.
pp
sf
mein, o se - lig, o se - lig, ein Kind noch zu sein, o
lein, o se - lig, o se - lig, ein Kind noch zu sein, o
ein, so werd' ich be - se - ligt dein Kind wie - der sein, so
mf
pp
1. 2.
3.
se - lig, o se - lig, ein Kind noch zu sein!
se - lig, o se - lig, ein Kind noch zu sein!
werd' ich be - se - ligt dein Kind wie - der sein!
1. 2.
3.
tr
p
pp
dim.
p
pp

Charles François Gounod (1818-1893)

"Faust" Introduction to Act I

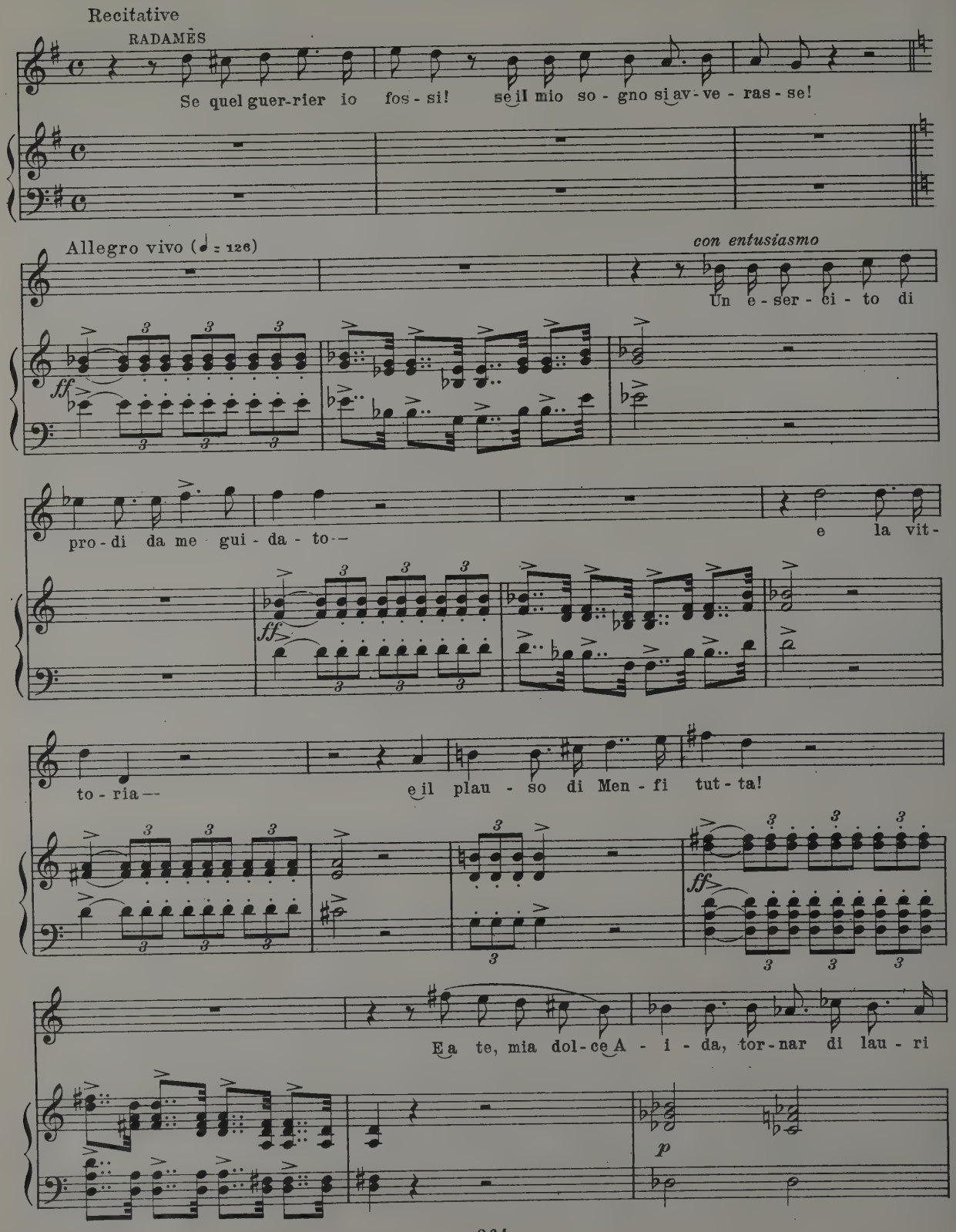


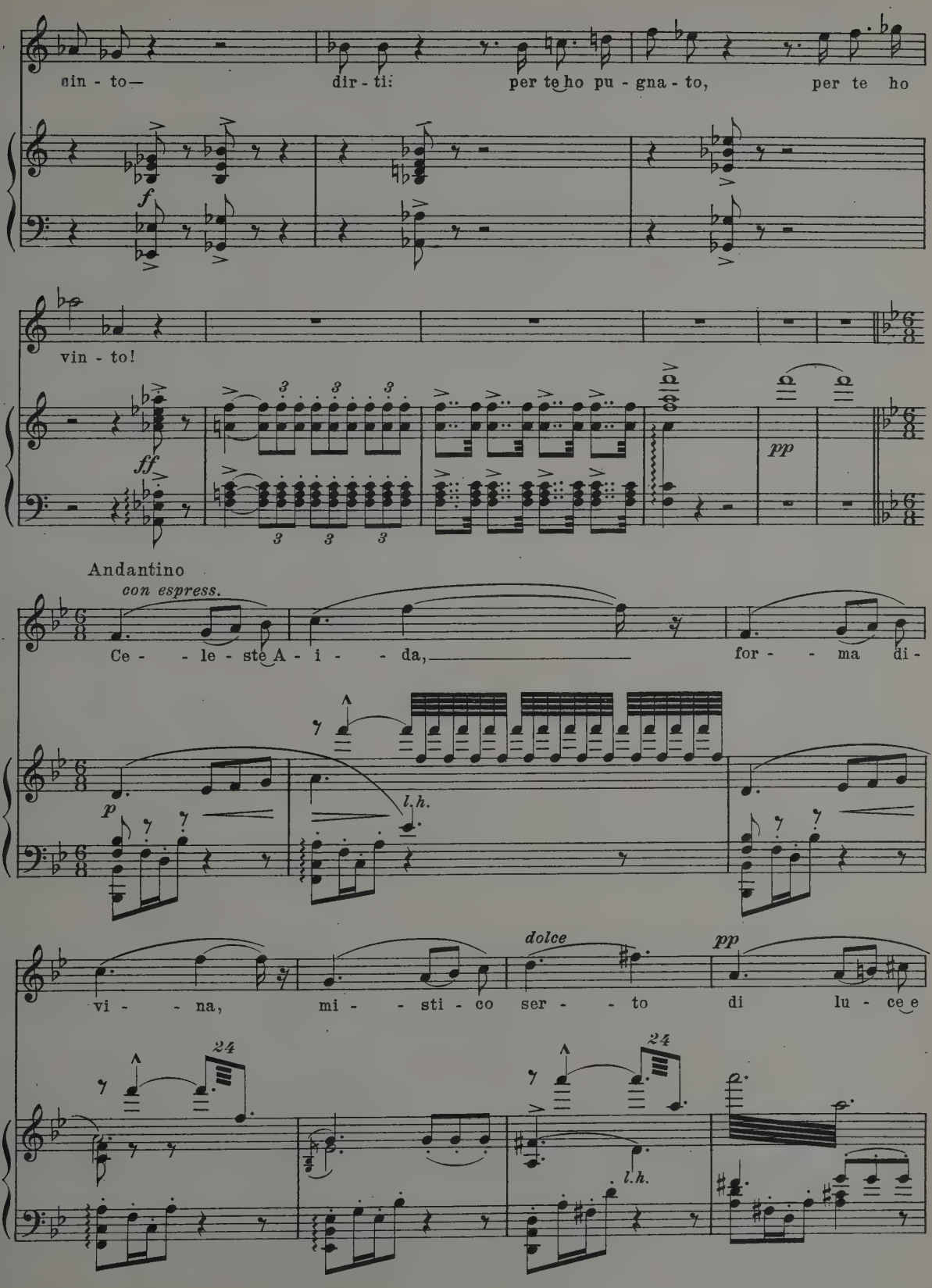

r. h.
l. h.
cre - - scen - - - do
molto
f
dim.
p
rit.
espress.
p
3
3
3
3

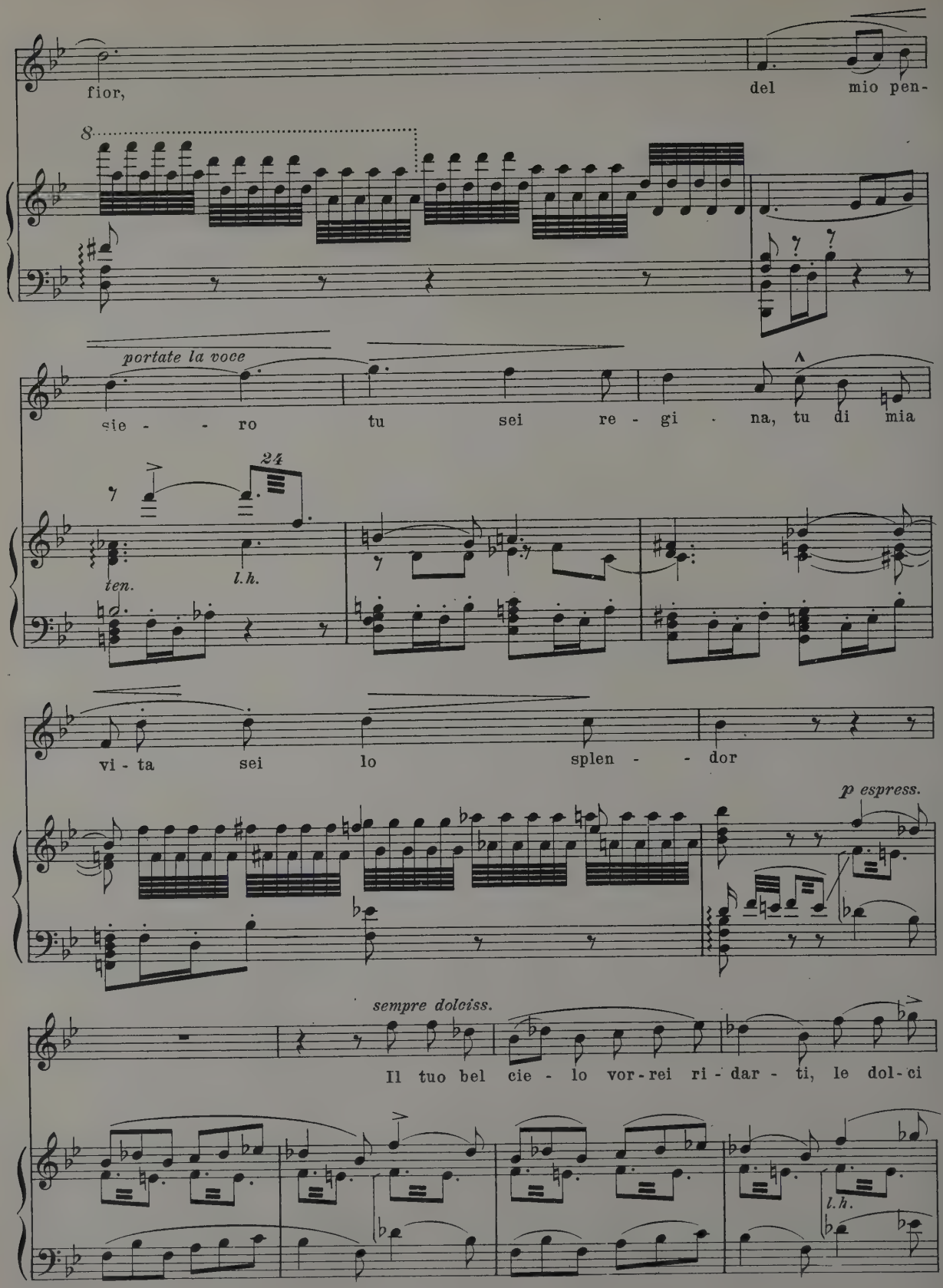

3
cresc.
dim.
cresc.
dim.
rit.
Ped.
8
Ped.
Ped.
Ped.
Largo
pp

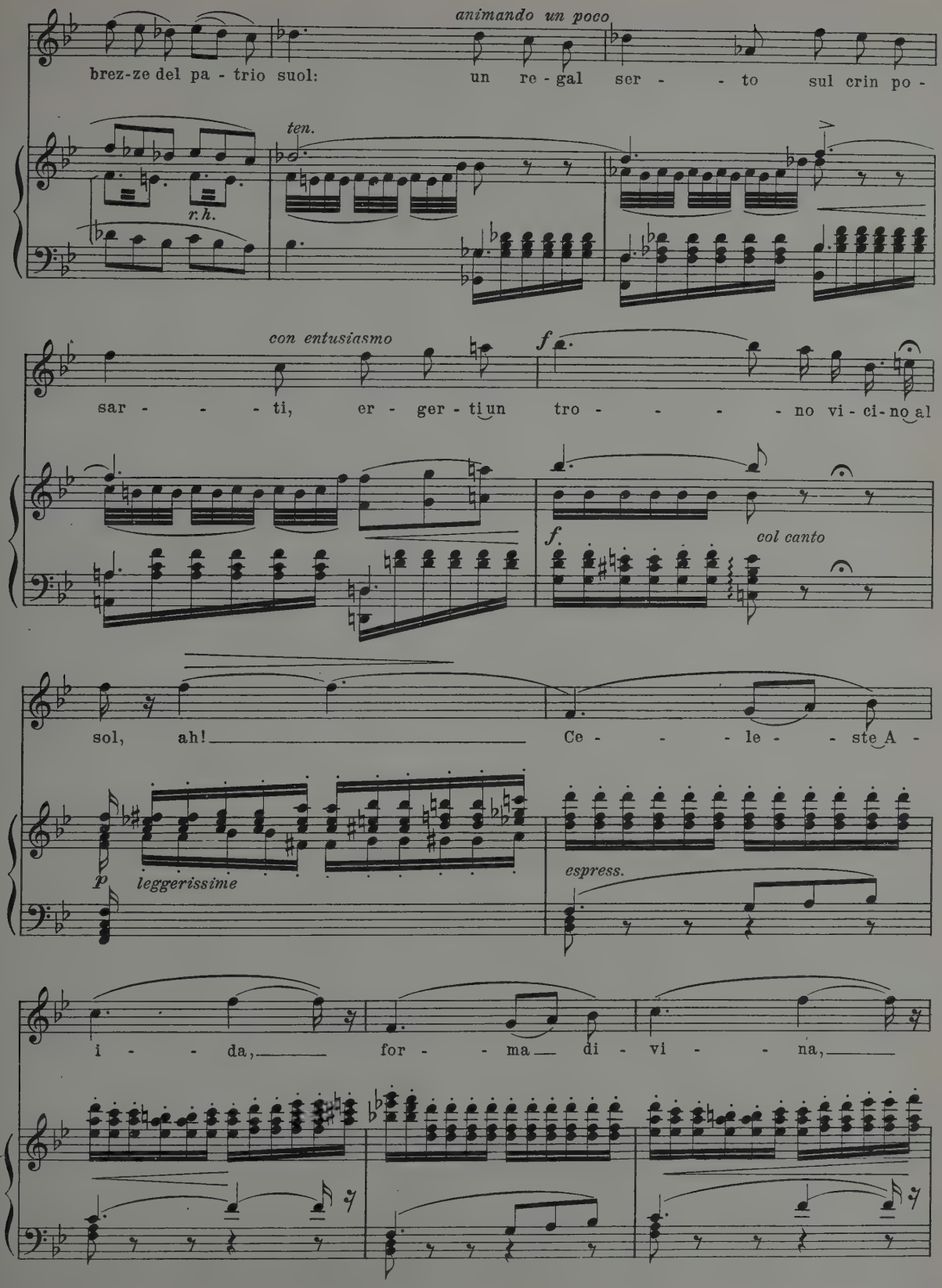
Giuseppe Verdi (1813 - 1901)

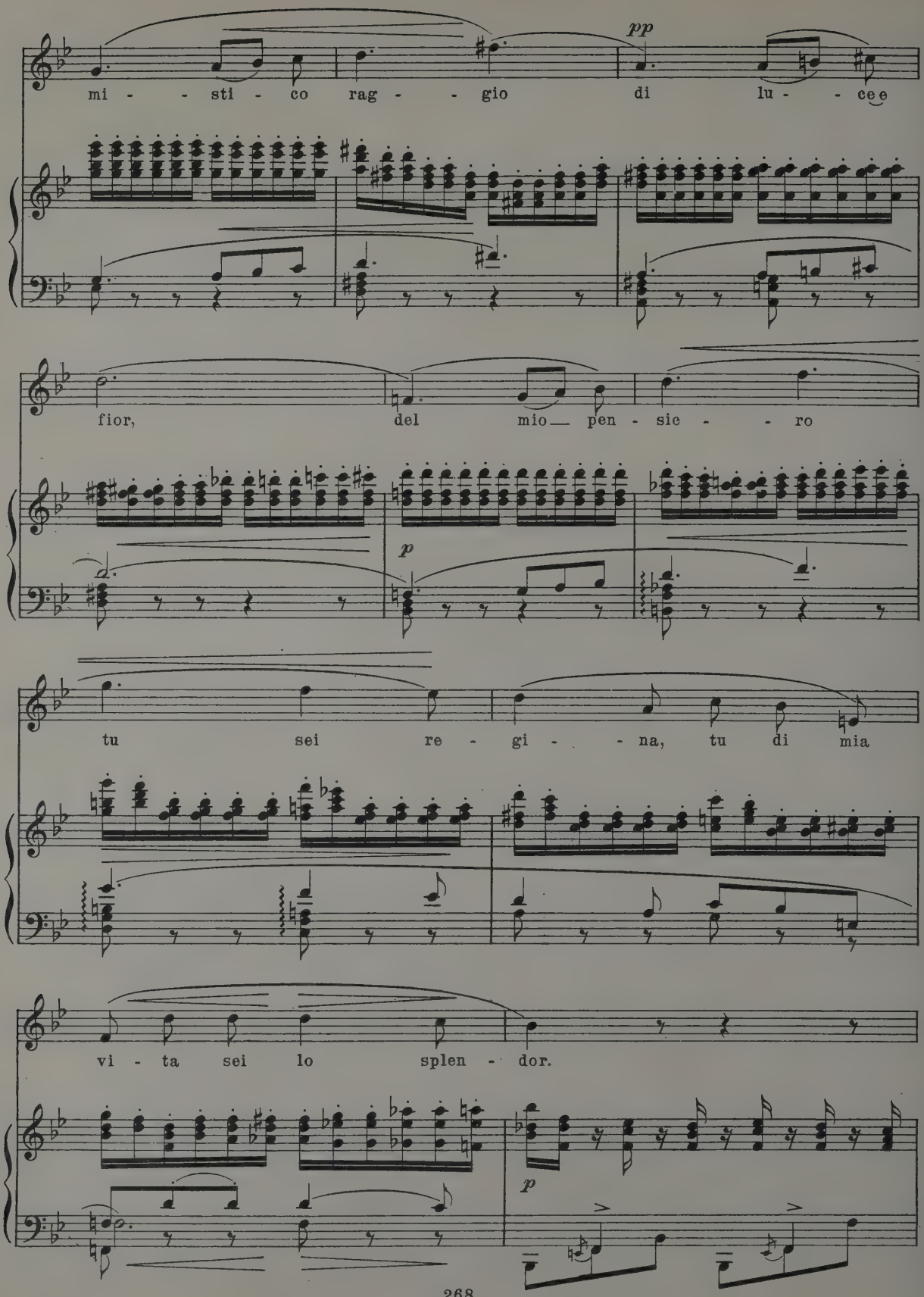
Romance from "Aida"

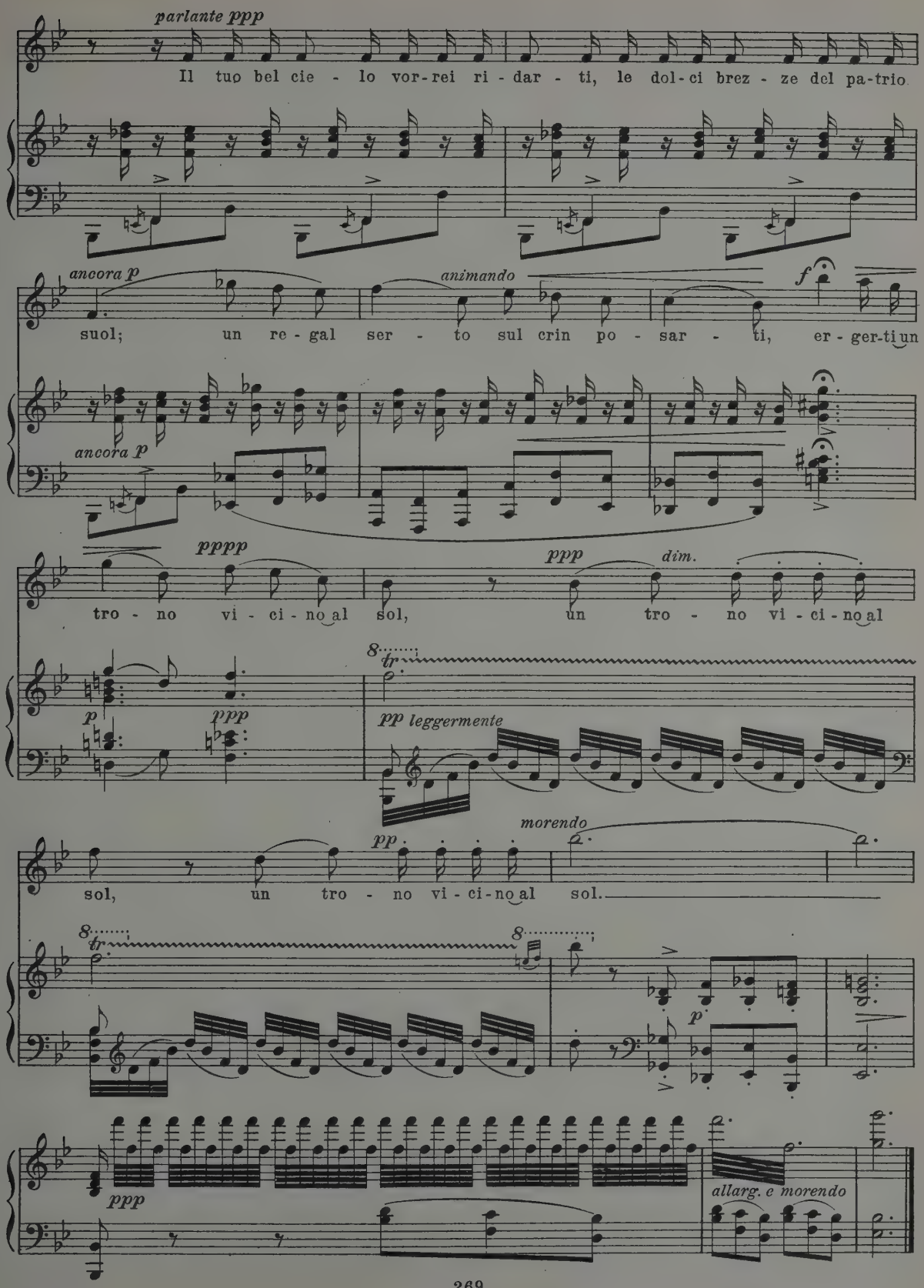

Recitative
RADAMÈS
Se quel guer-rier io fos - si! se il mio so - gno si av - ve - ras - se!
Allegro vivo (♩ = 126)
con entusiasmo
Un e - ser - ci - to di
pro - di da me gui - da - to -
e la vit -
to - ria -
e il plau - so di Men - fi tut - ta!
E a te, mia dol - ce A - i - da, tor - nar di lau - ri
ff
p


sin - to— dir - ti: per te ho pu - gna - to, per te ho
f
vin - to!
ff
pp
Andantino
con espress.
Ce - - le - ste A - i - - da, for - - ma di -
p
l.h.
vi - - na, mi - - sti - co ser - - to di lu - ce e
dolce
pp
24
24
l.h.


fior,
del mio pen-
8
portate la voce
sie - - ro tu sei re - gi - na, tu di mia
24
ten.
l.h.
vi - ta sei lo splen - - dor
p espress.
sempre dolciss.
Il tuo bel cie - lo vor-rei ri - dar - ti, le dol-ci
l.h.

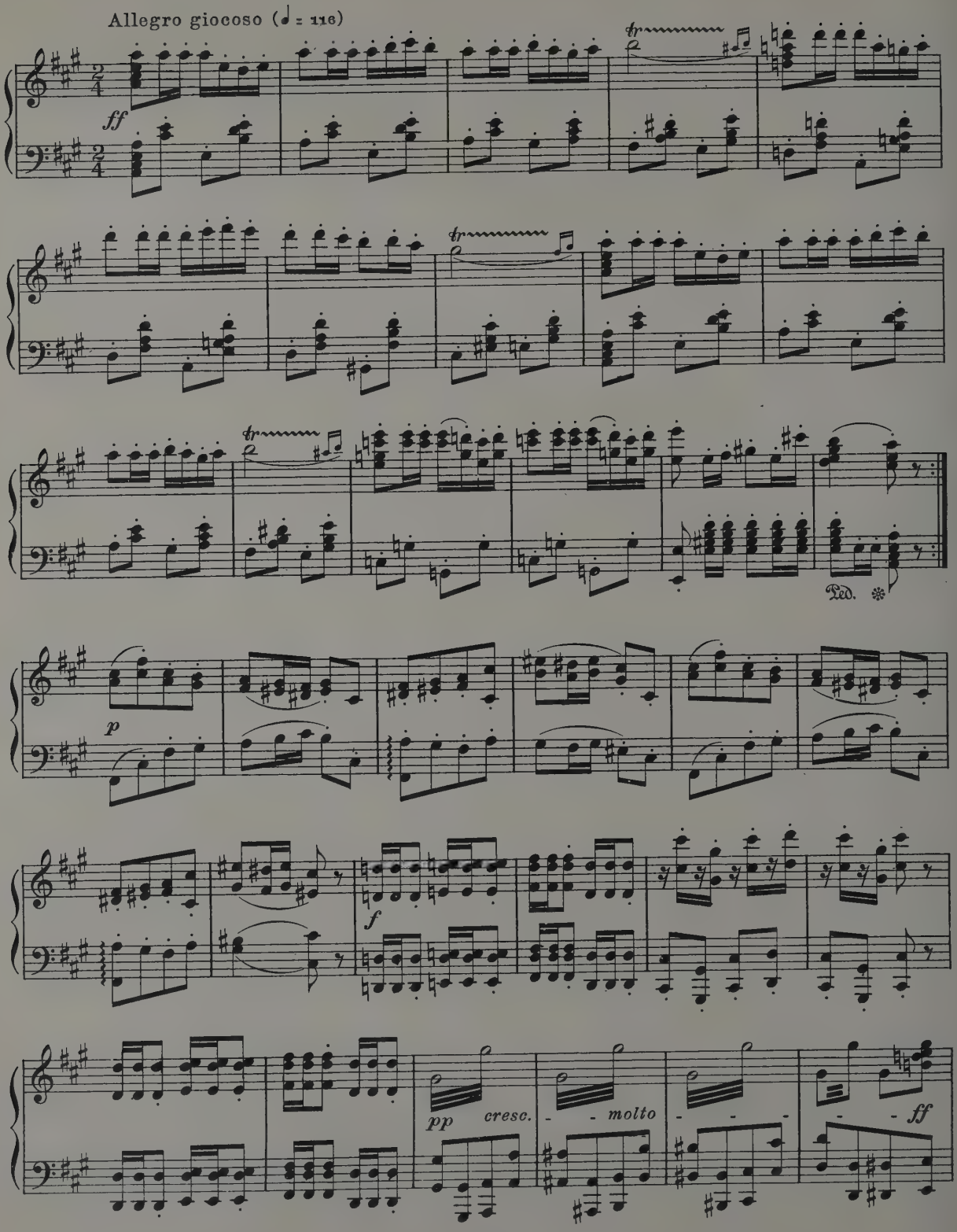

animando un poco
brez-ze del pa - trio suol: un re - gal ser - - - to sul crin po -
ten.
r.h.
con entusiasmo
f
sar - - - - ti, er - ger - ti un tro - - - - - no vi - ci - no al
f.
col canto
sol, ah! Ce - - - le - - ste A -
p
leggerissime
espress.
i - - da, for - - ma di - vi - - na,

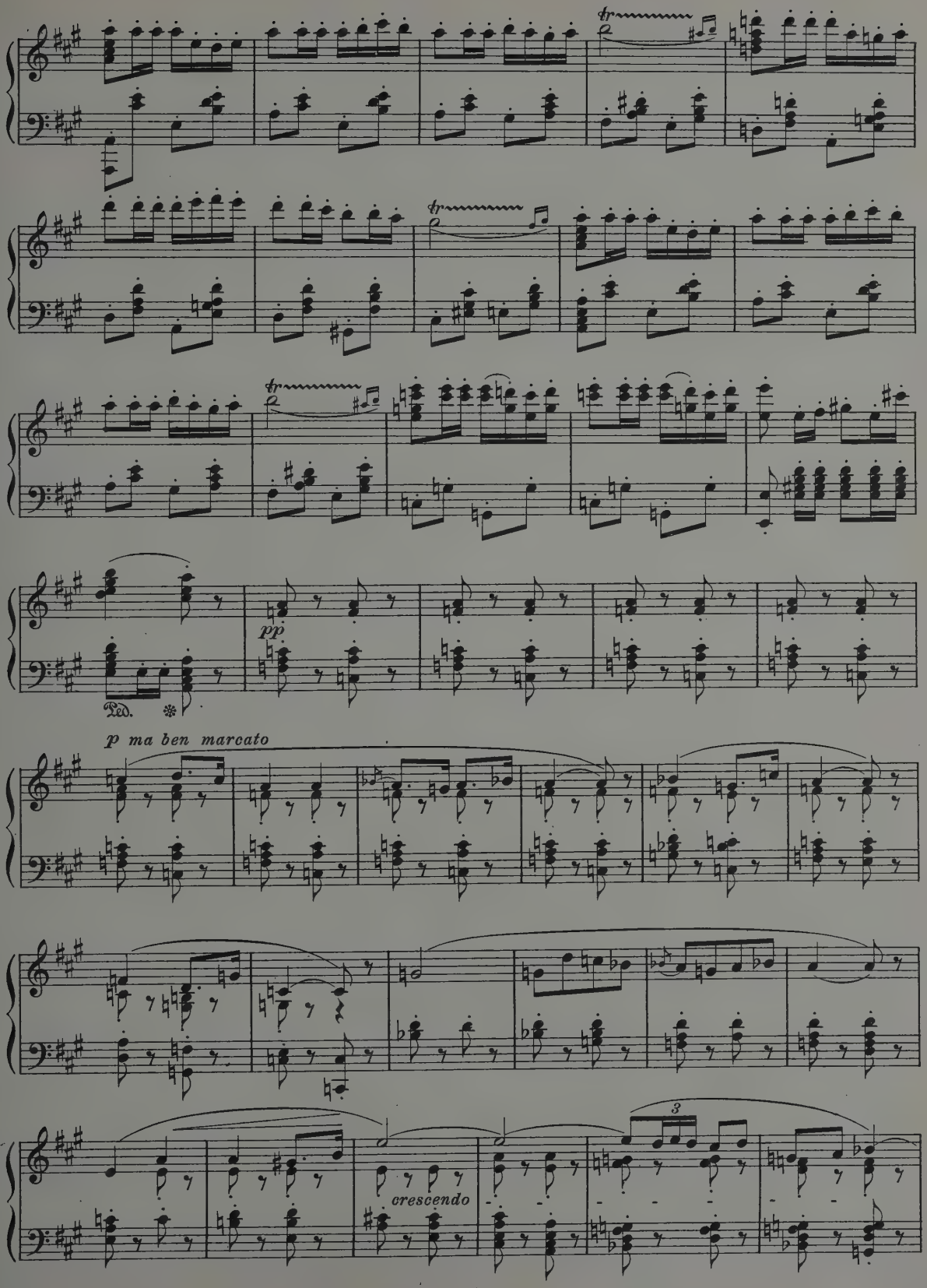

pp
mi - - sti - co rag - - gio di lu - - ce e
fior, del mio pen - sie - - ro
p
tu sei re - gi - - na, tu di mia
vi - ta sei lo splen - dor.
p

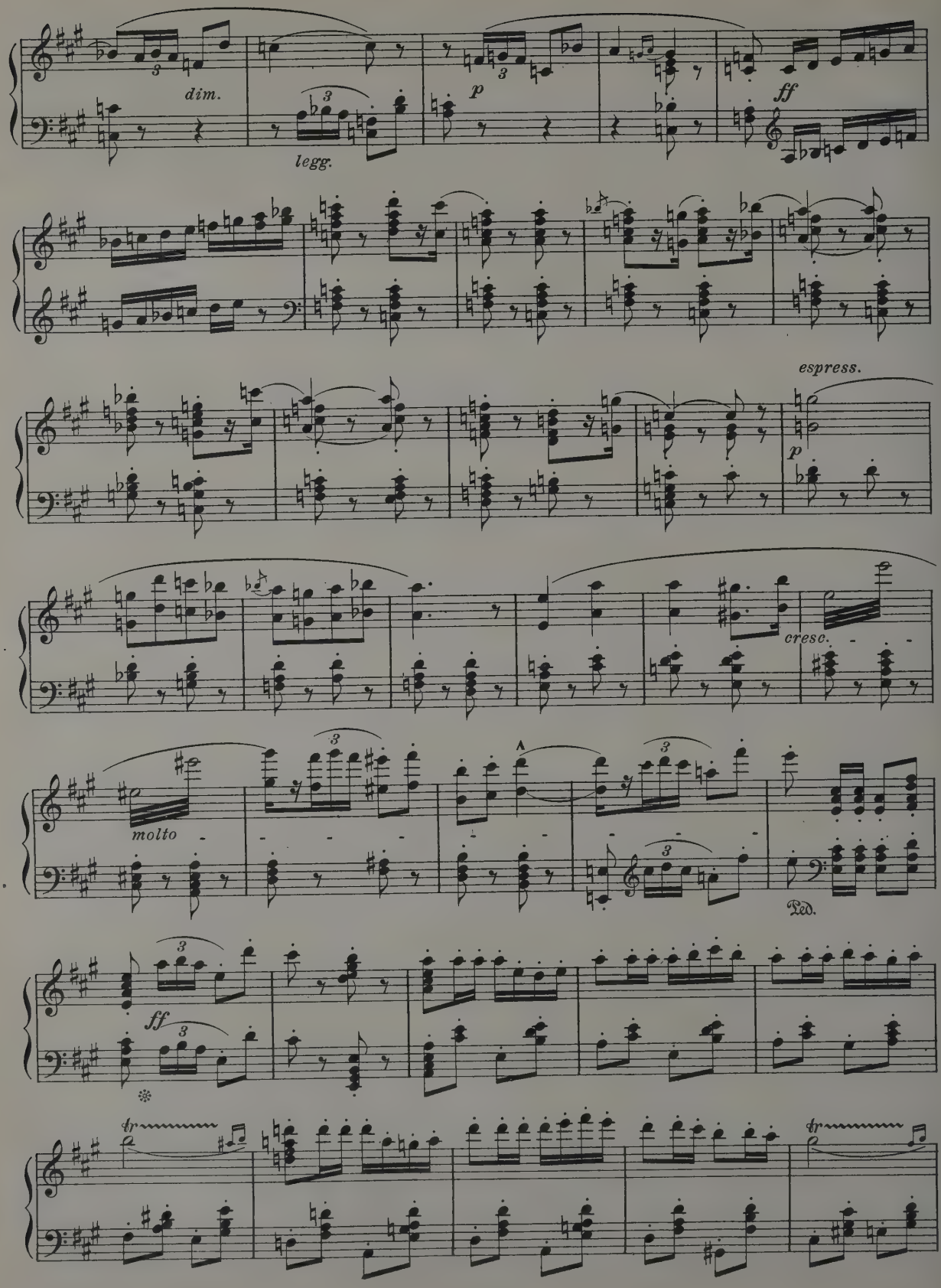

parlante ppp
Il tuo bel cie - lo vor-rei ri - dar - ti, le dol-ci brez - ze del pa-trio
ancora p
animando
f
suol; un re - gal ser - to sul crin po - sar - ti, er - ger-ti un
ancora p
pppp
ppp
dim.
tro - no vi - ci - no al sol, un tro - no vi - ci - no al
p
ppp
8
tr
pp leggermente
pp
morendo
sol, un tro - no vi - ci - no al sol.
8
tr
8
p
ppp
allarg. e morendo

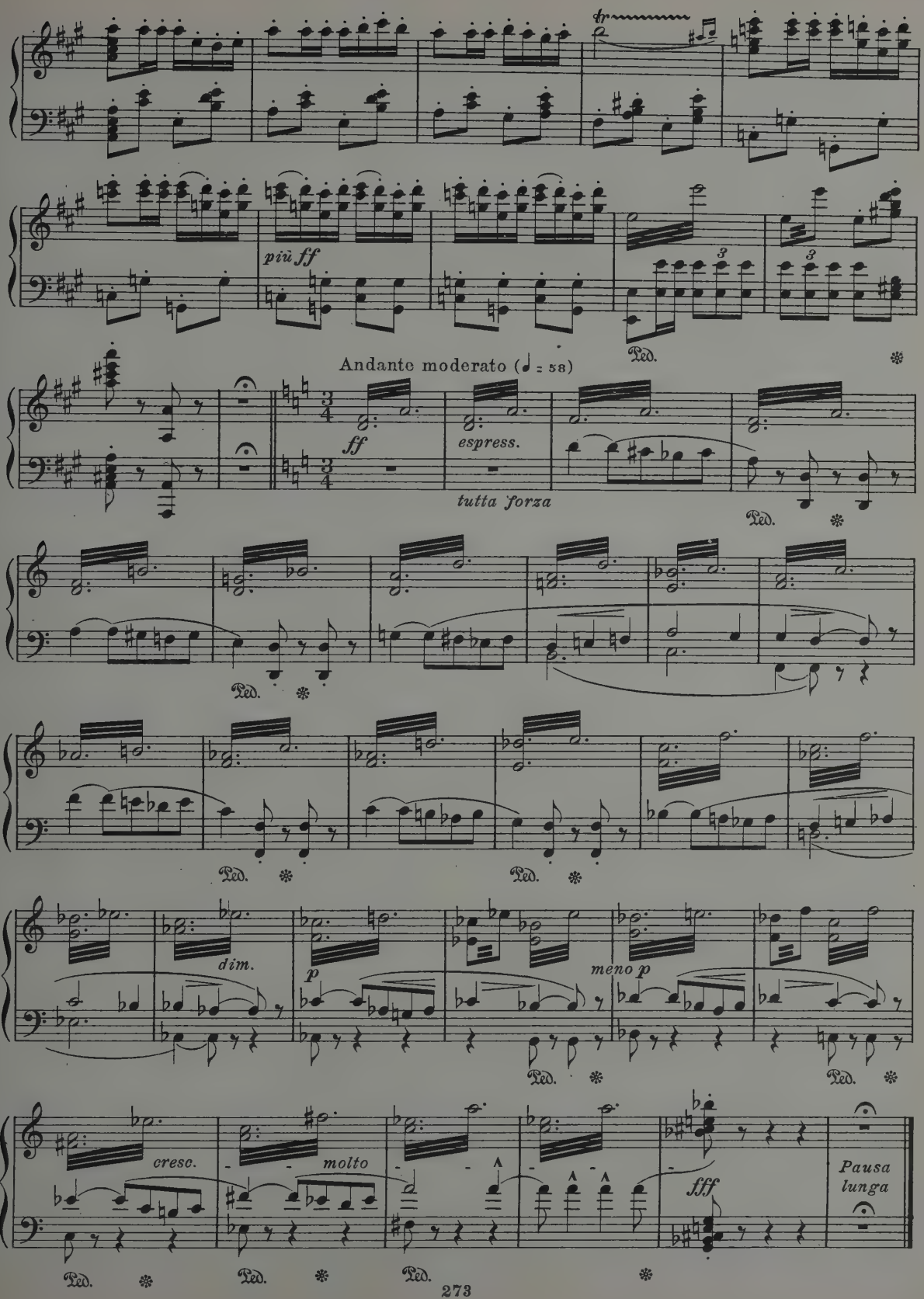
Georges Bizet (1838 - 1875)

Prelude to "Carmen"



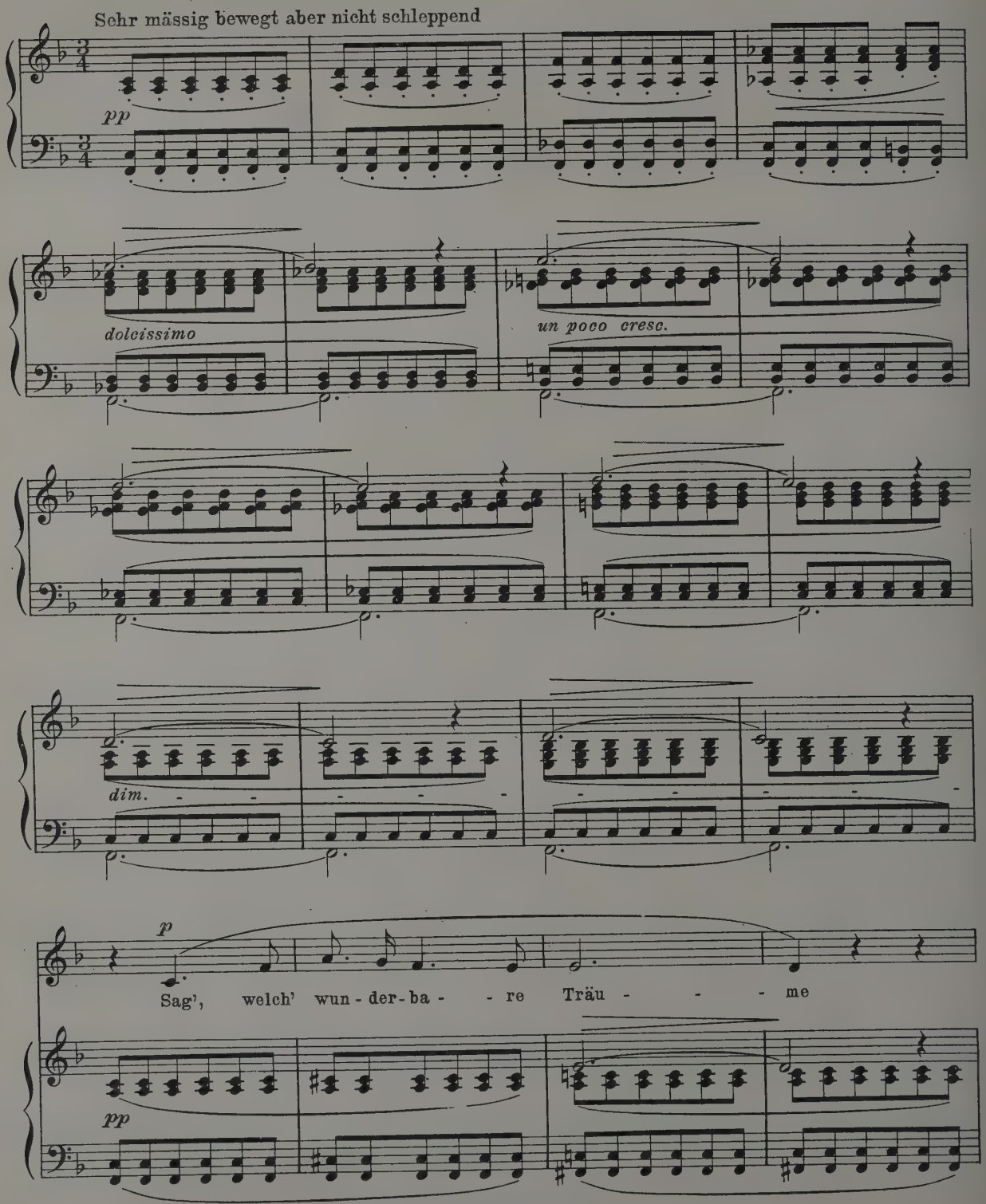

tr
tr
tr
pp
Ped.
p ma ben marcato
3
crescendo

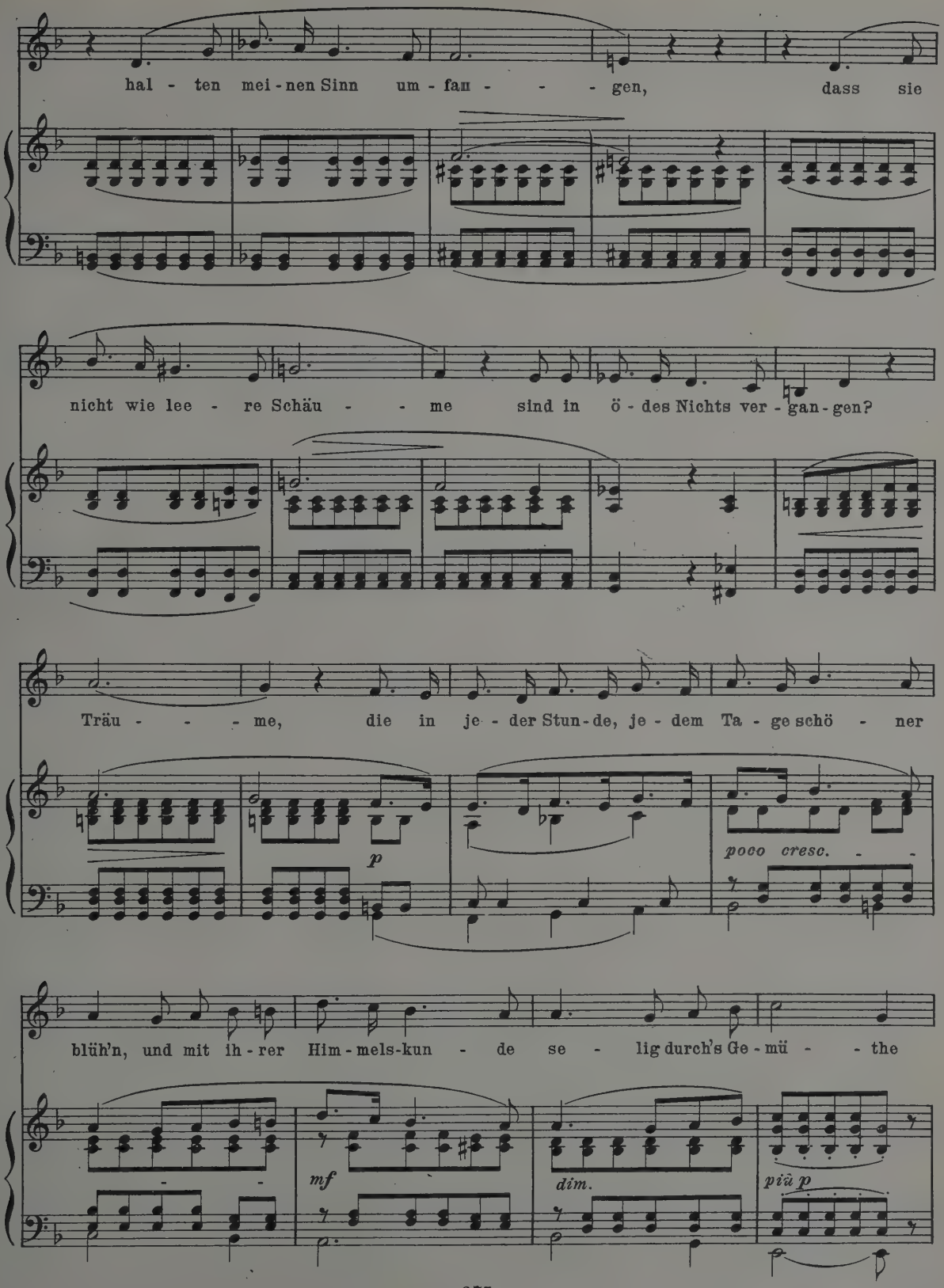

dim.
legg.
p
ff
espress.
p
cresc.
molto
Ped.
ff
tr
tr

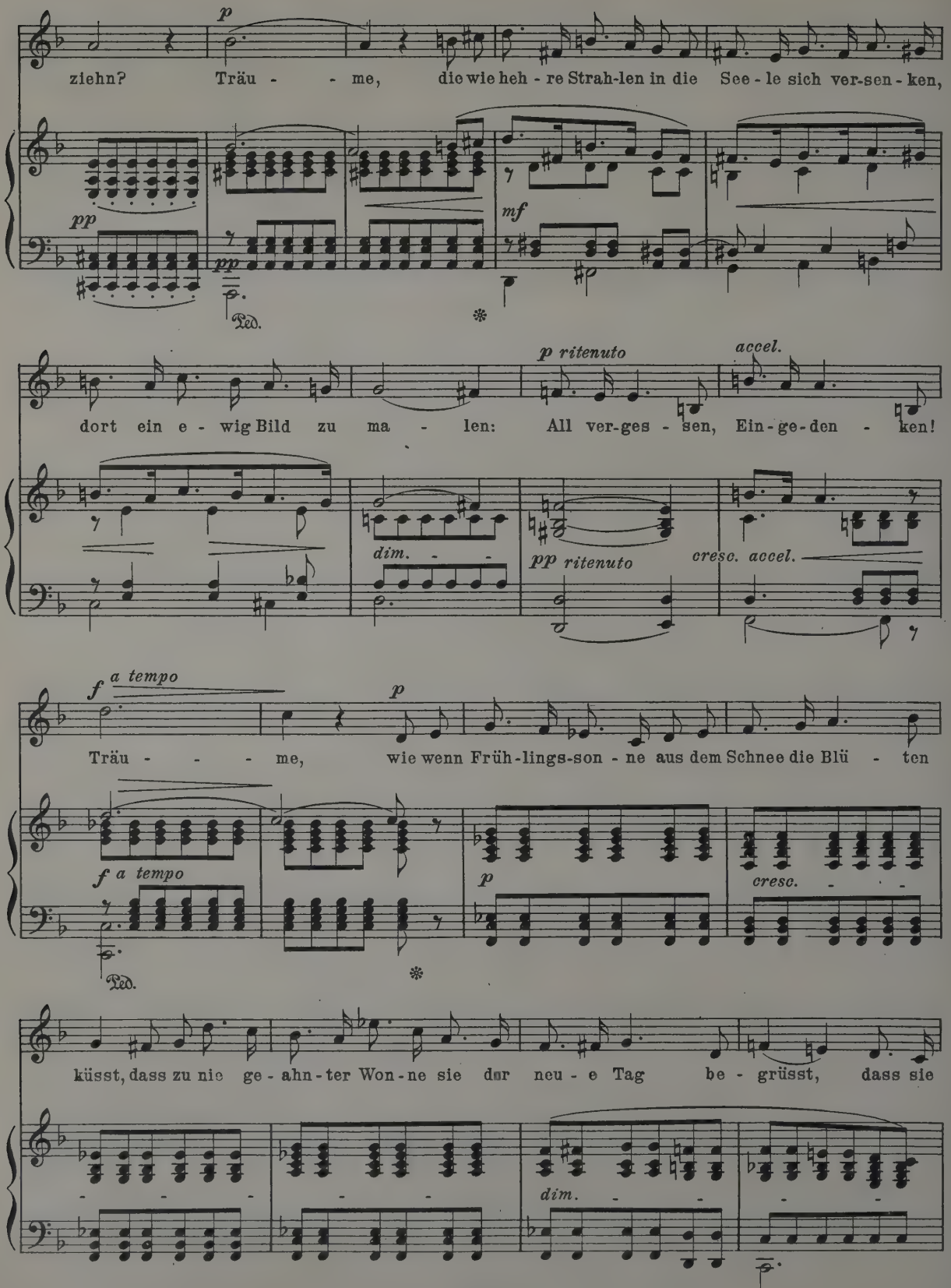

più ff
Andante moderato (♩ = 58)
ff
espress.
tutta forza
dim.
p
meno p
cresc.
molto
fff
Pausa lunga
Ped.

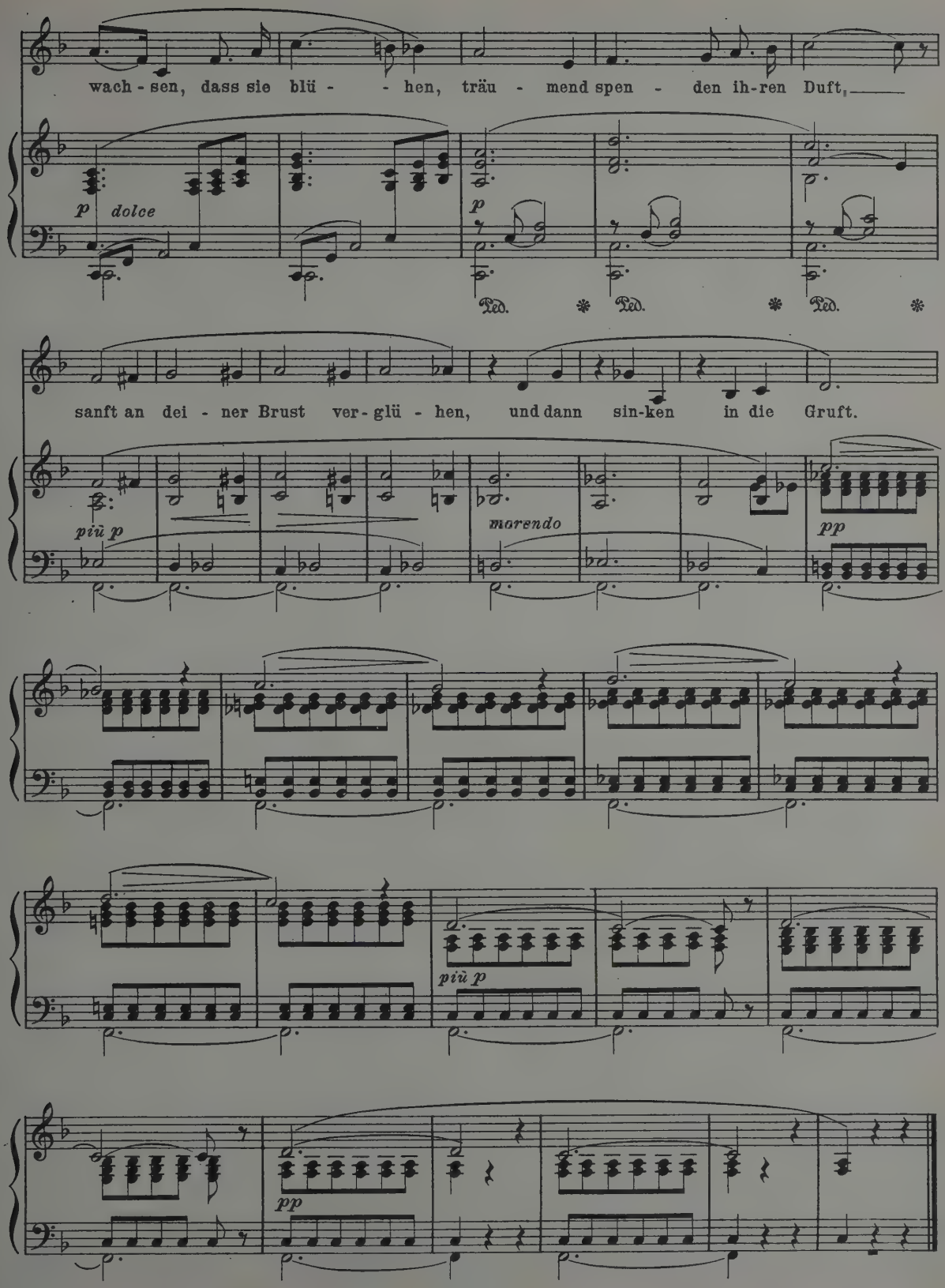
Richard Wagner (1813-1883)

"Träume" Studie zu "Tristan und Isolde"



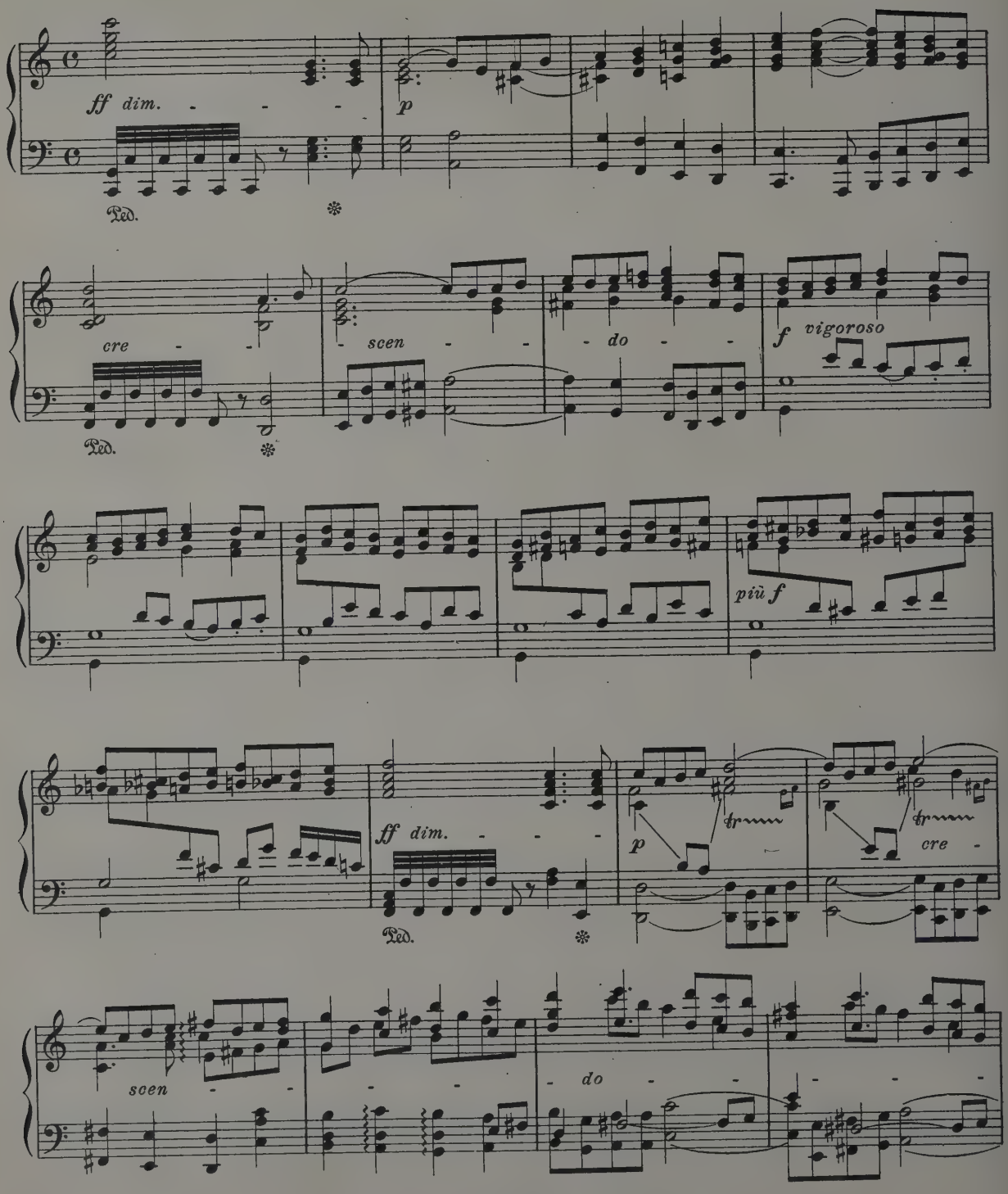

hal - ten mei - nen Sinn um - fan - - - gen, dass sie
nicht wie lee - re Schäu - - me sind in ö - des Nichts ver - gan - gen?
Träu - - - me, die in je - der Stun - de, je - dem Ta - ge schö - ner
p
poco cresc. - -
blüh'n, und mit ih - rer Him - mels - kun - de se - lig durch's Ge - mü - - the
mf
dim.
più p

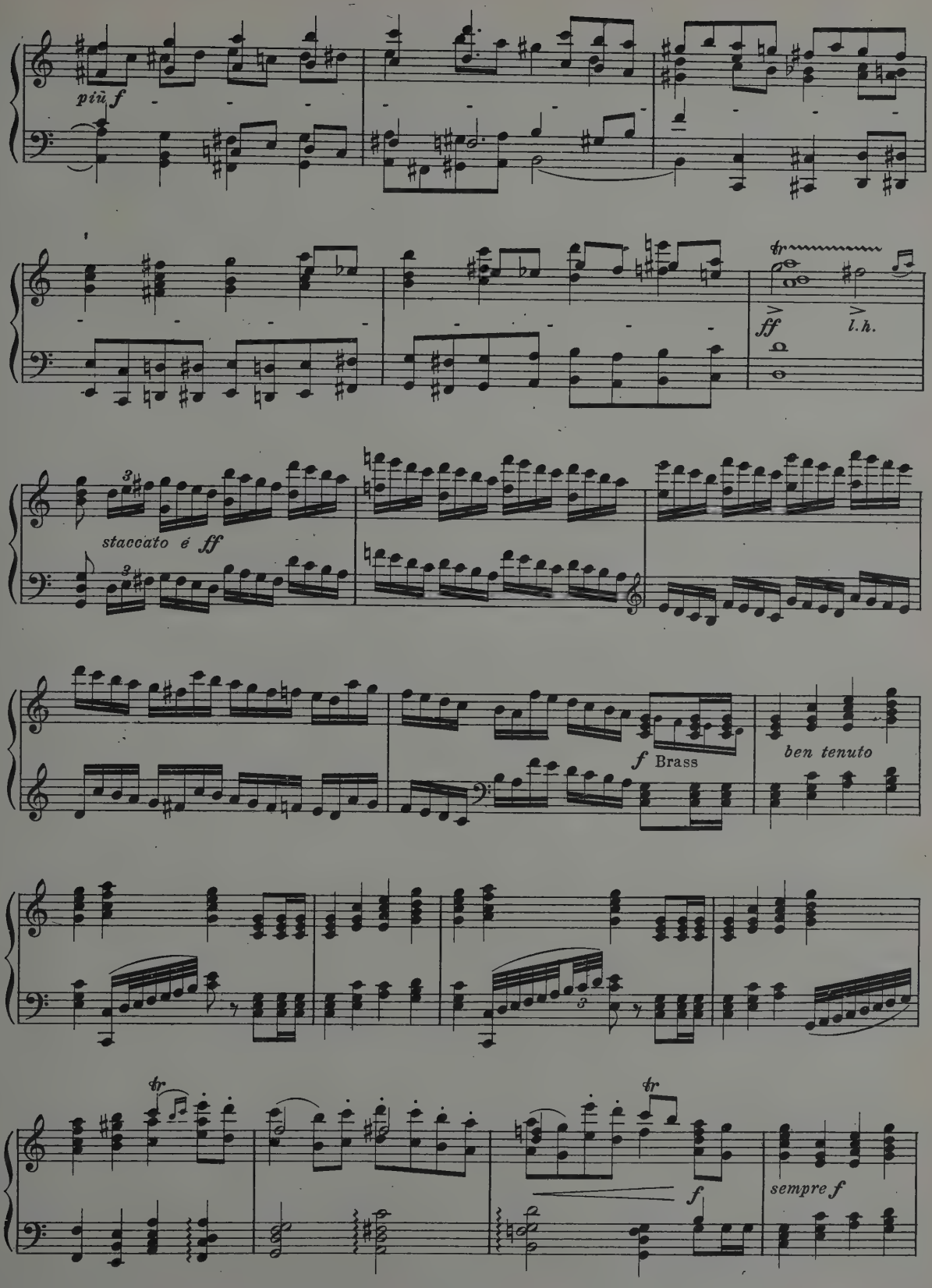

p
ziehn? Träu - - me, die wie heh - re Strah-len in die See - le sich ver-sen - ken,
pp
pp
mf
Ped.
p ritenuto
accel.
dort ein e - wig Bild zu ma - len: All ver-ges - sen, Ein-ge-den - ken!
dim. - -
pp ritenuto
cresc. accel.
f a tempo
p
Träu - - - me, wie wenn Früh-lings-son - ne aus dem Schnee die Blü - ten
f a tempo
p
cresc. - - -
Ped.
küsst, dass zu nie ge - ahn - ter Won - ne sie der neu - e Tag be - grüsst, dass sie
dim. - -

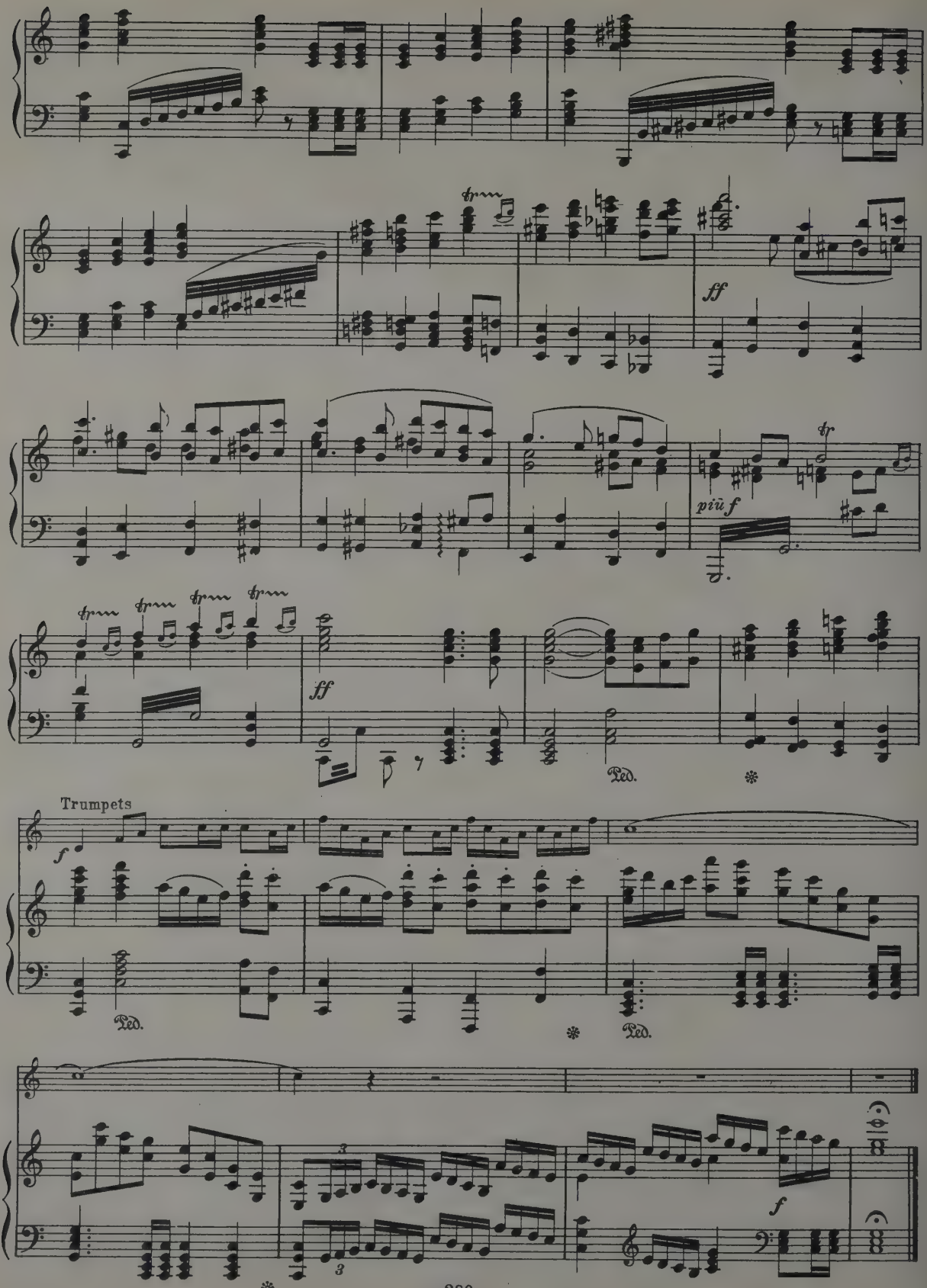

wach - sen, dass sie blü - - hen, träu - mend spen - den ih-ren Duft,
p dolce
p
Ped. * Ped. * Ped. *
sanft an dei - ner Brust ver-glü - hen, und dann sin-ken in die Gruft.
più p
morendo
pp
più p
pp

Richard Wagner (1813 - 1883)

Procession of the Meistersinger
from "Die Meistersinger" Act III

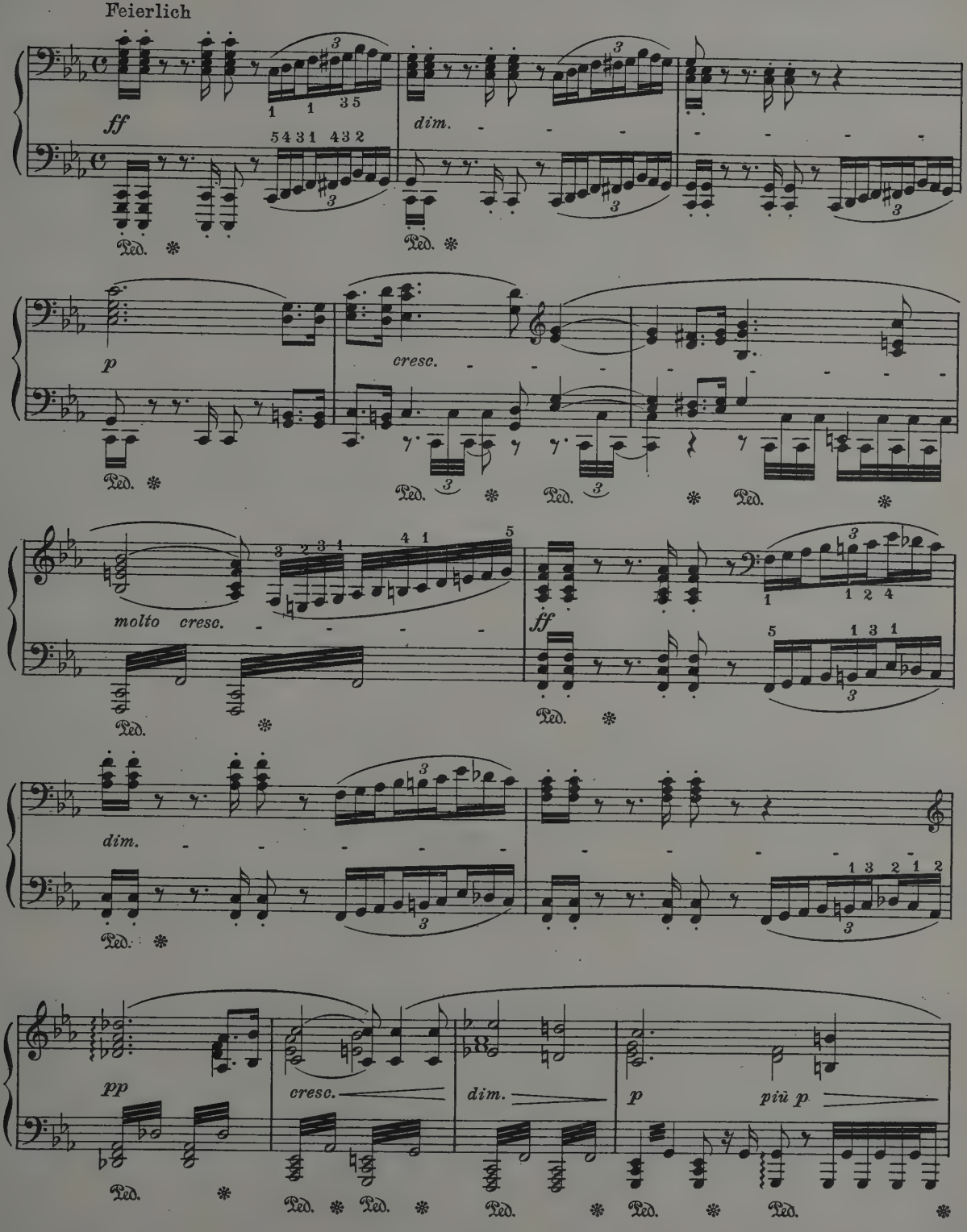


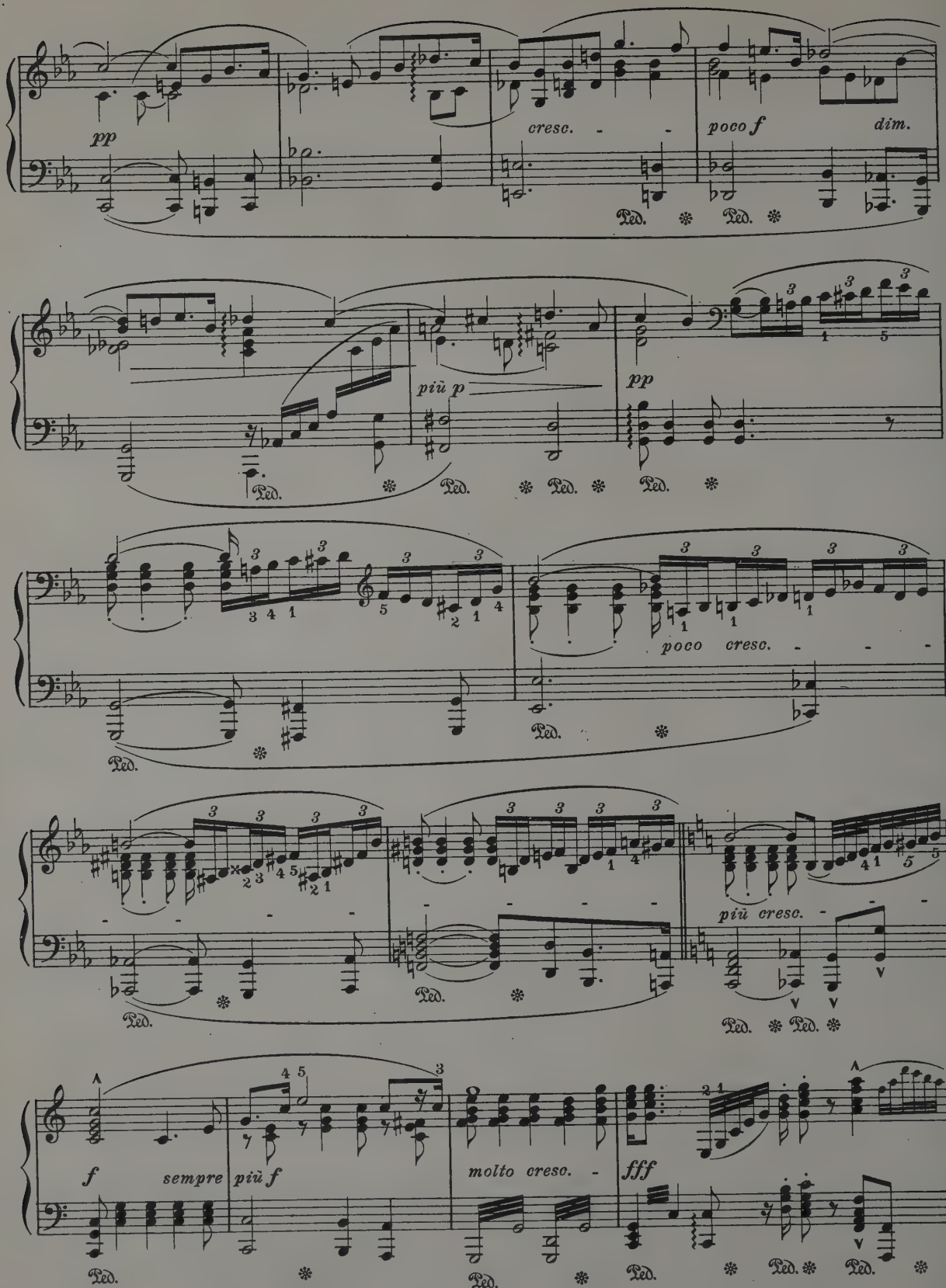

più f
tr
ff
l.h.
staccato é ff
f Brass
ben tenuto
tr
tr
f
sempre f

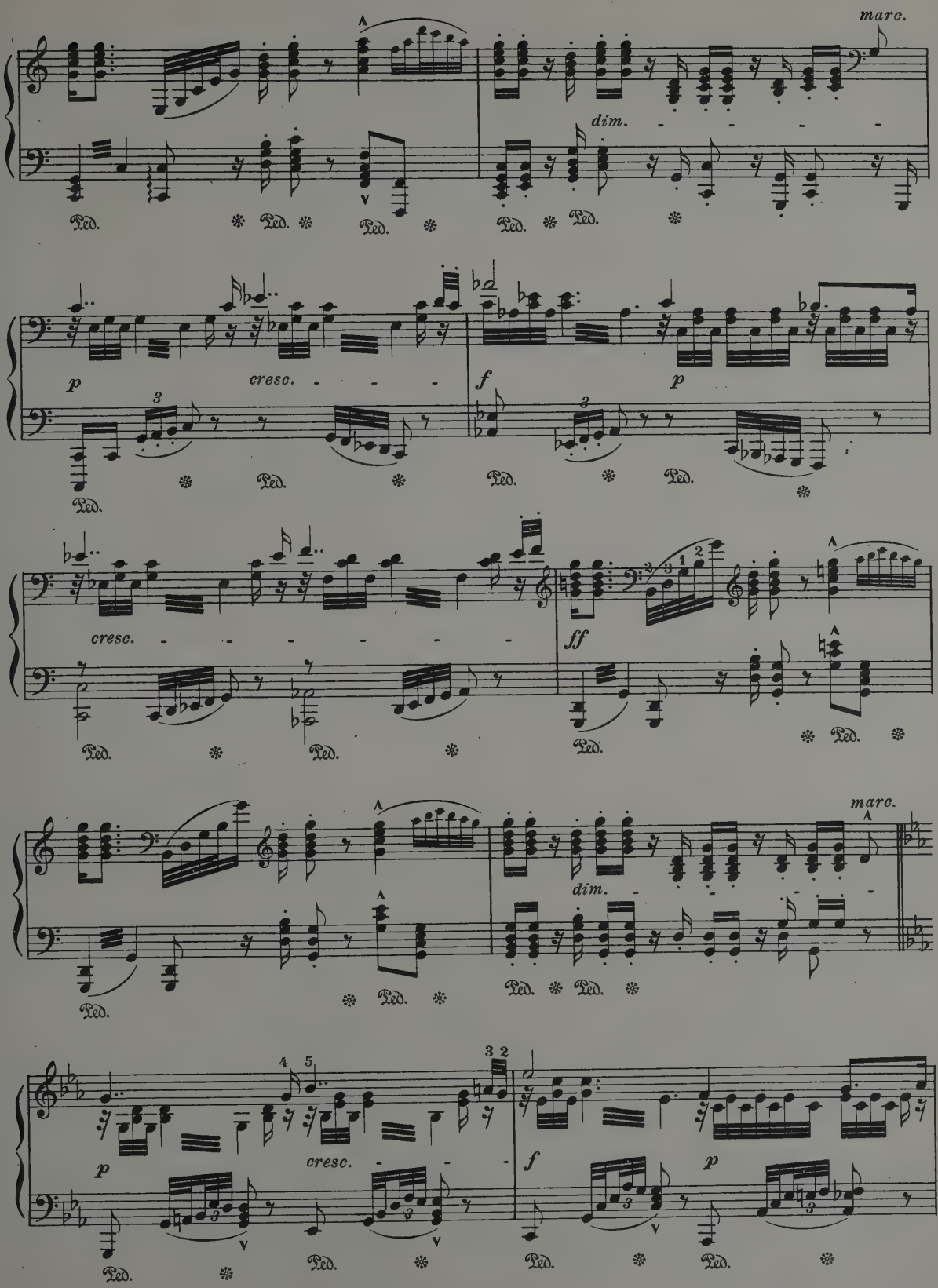

ff
più f
ff
Ped.
Trumpets
f
Ped.
Ped.
3
3
f

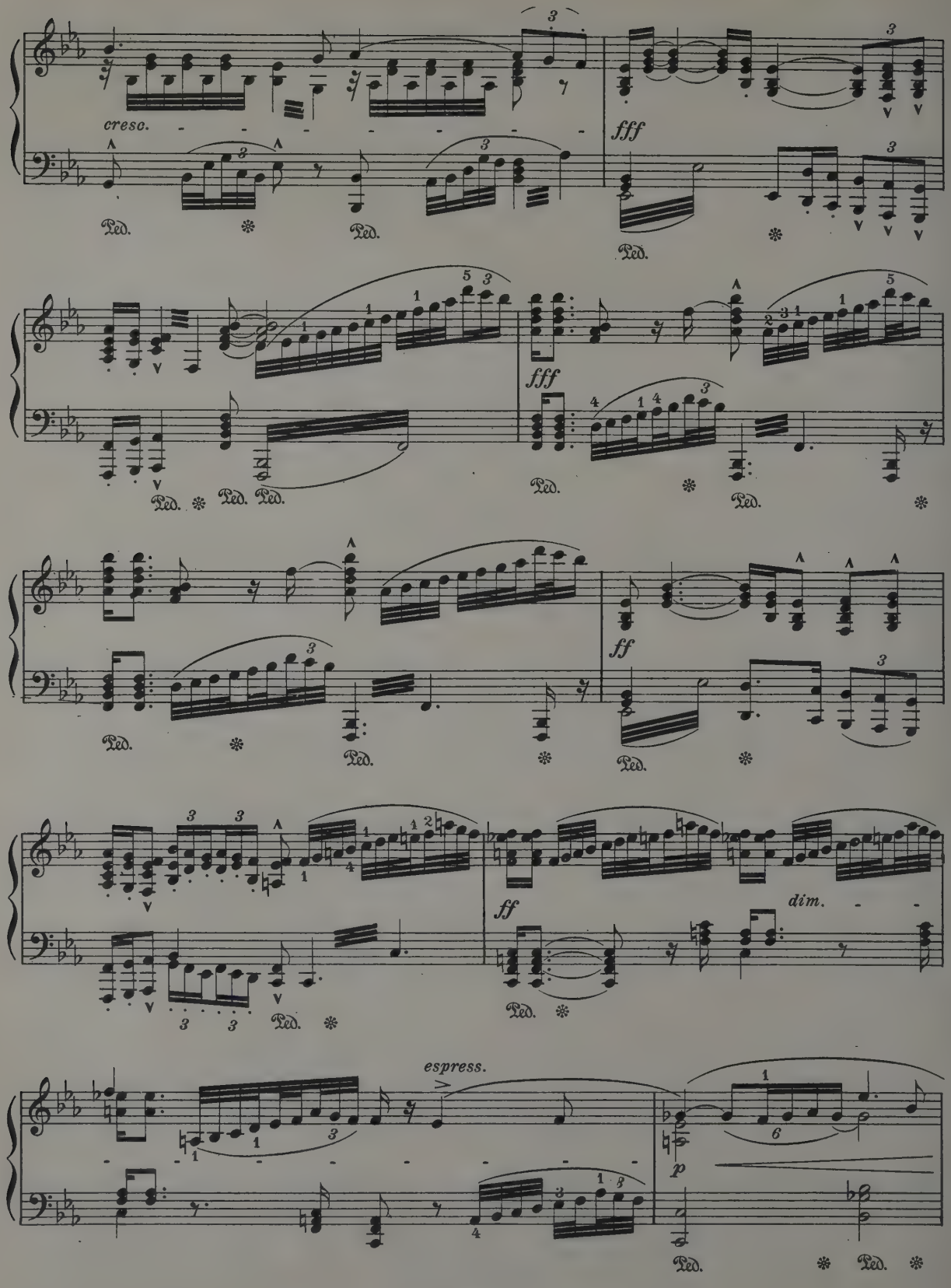
Richard Wagner (1813 - 1883)

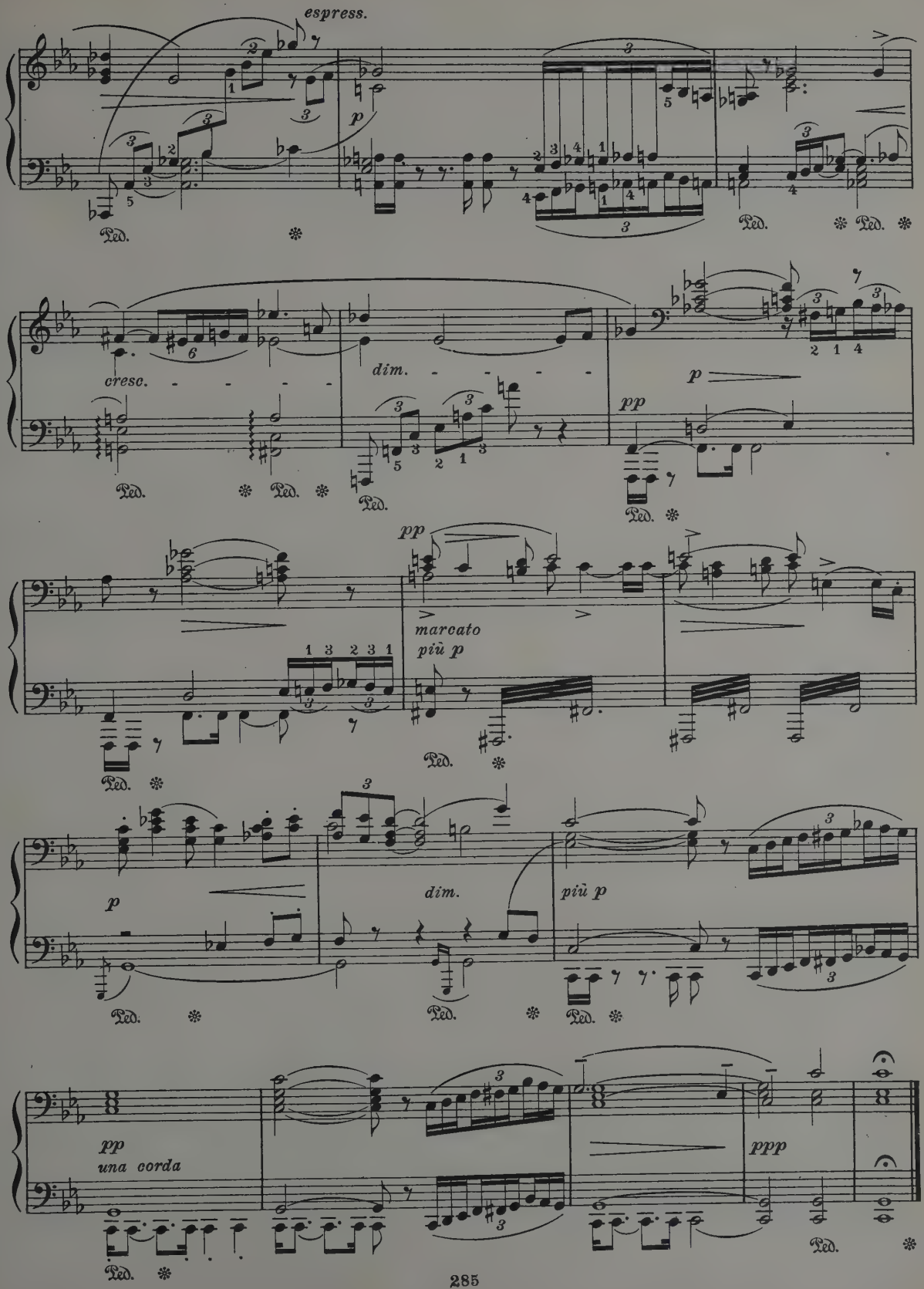
"Siegfried's Funeral March" from "Götterdämmerung"




pp
cresc.
poco f
dim.
più p
pp
poco cresc.
più cresc.
f
sempre
più f
molto cresc.
fff
Ped.

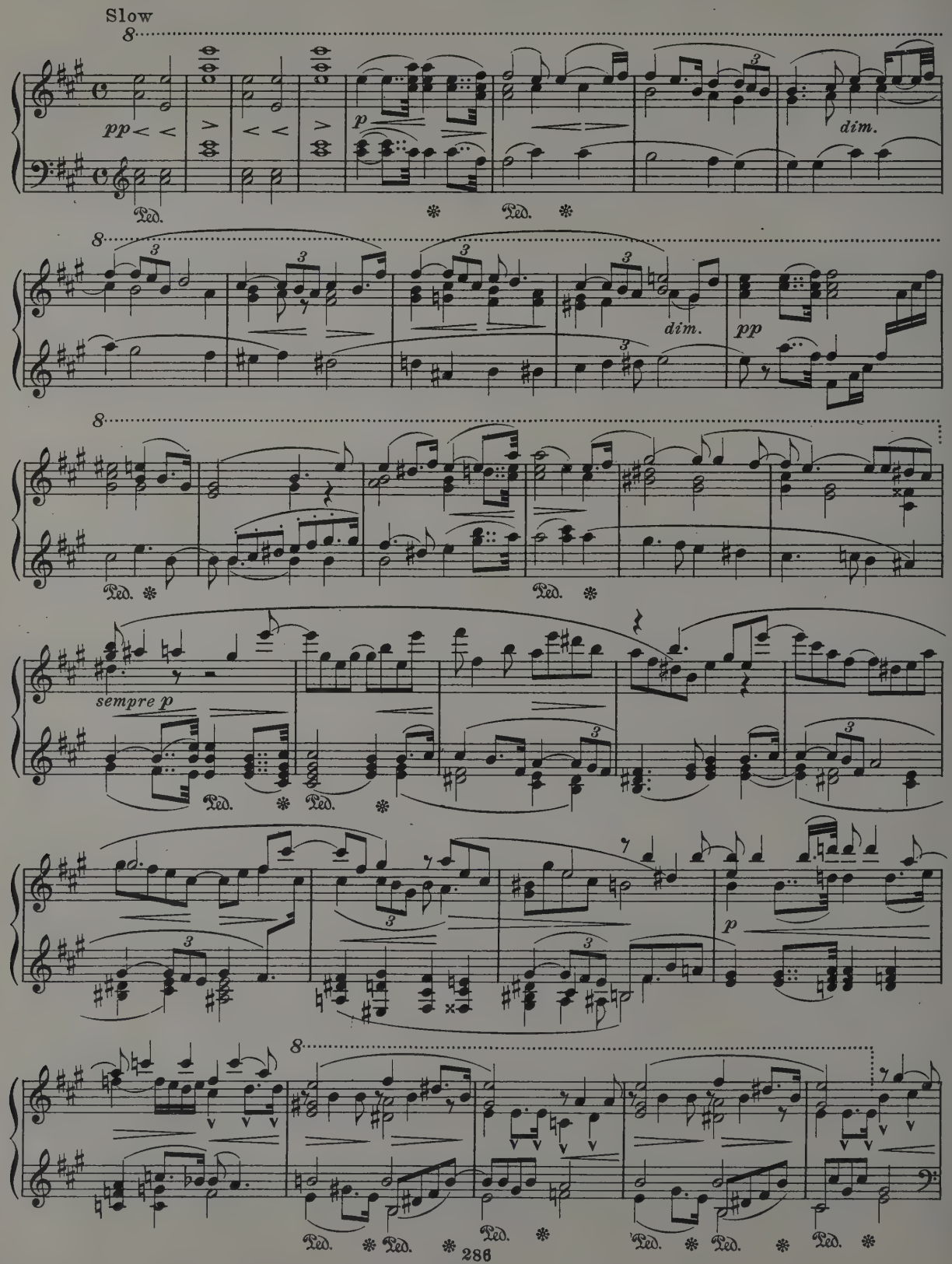

marc.
dim.
Ped.
p
cresc.
f
ff

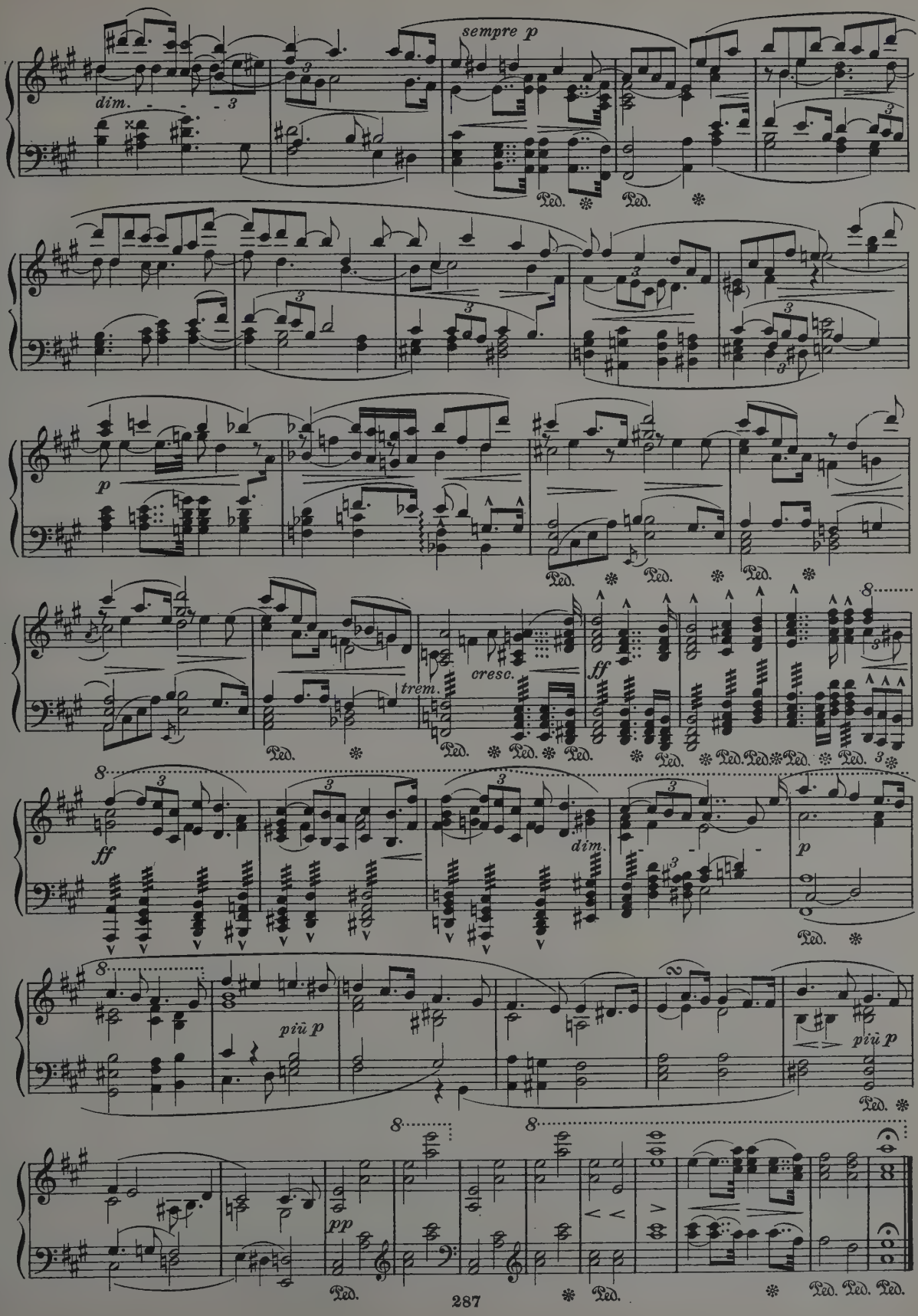

cresc.
fff
Ped.
fff
ff
dim.
espress.
p


espress.
p
Ped.
cresc.
dim.
pp
marcato
più p
più p
una corda
ppp

Richard Wagner (1813 - 1883)

Prelude to "Lohengrin"



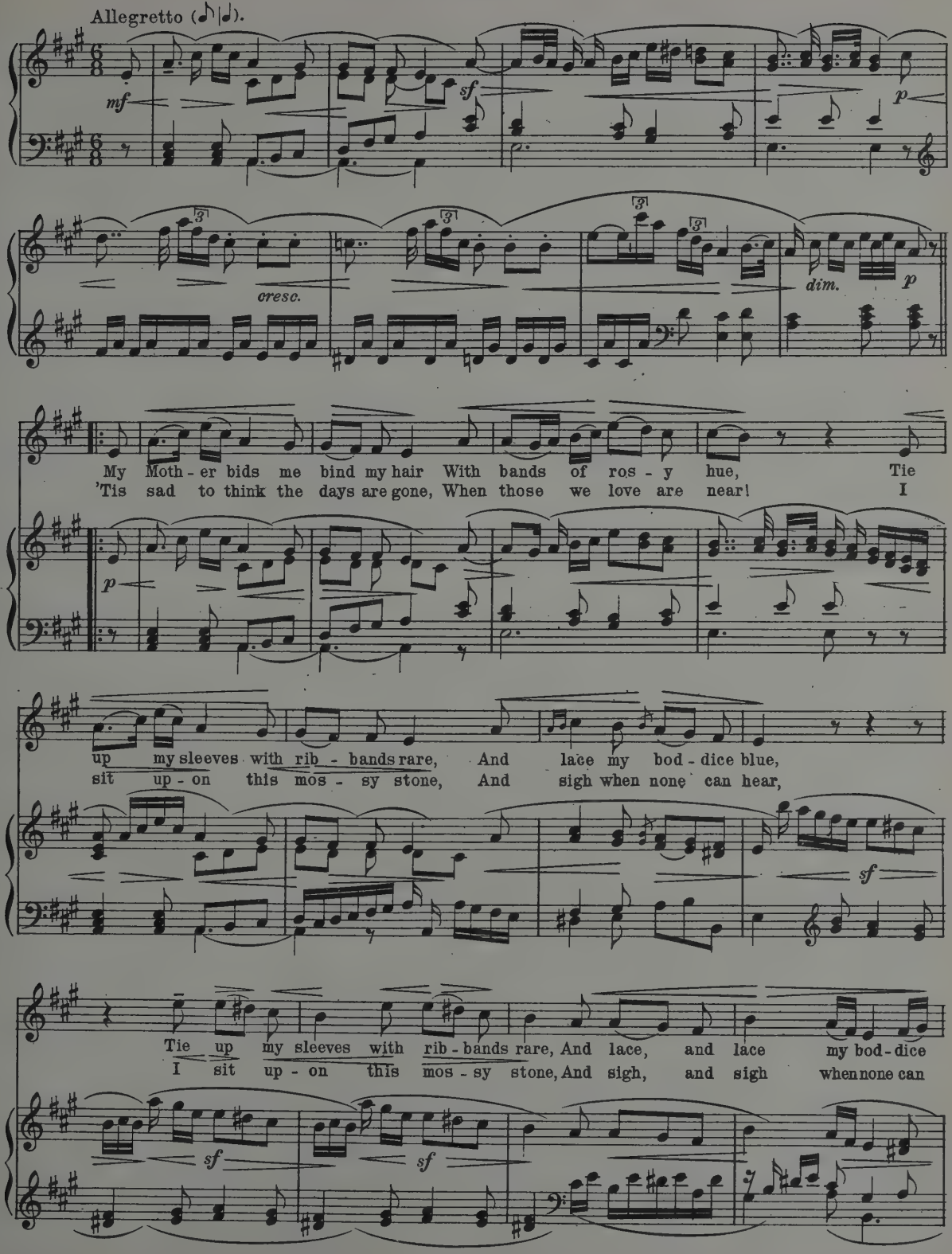

sempre p
dim.
Ped.
p
trem.
cresc.
ff
dim.
più p
pp

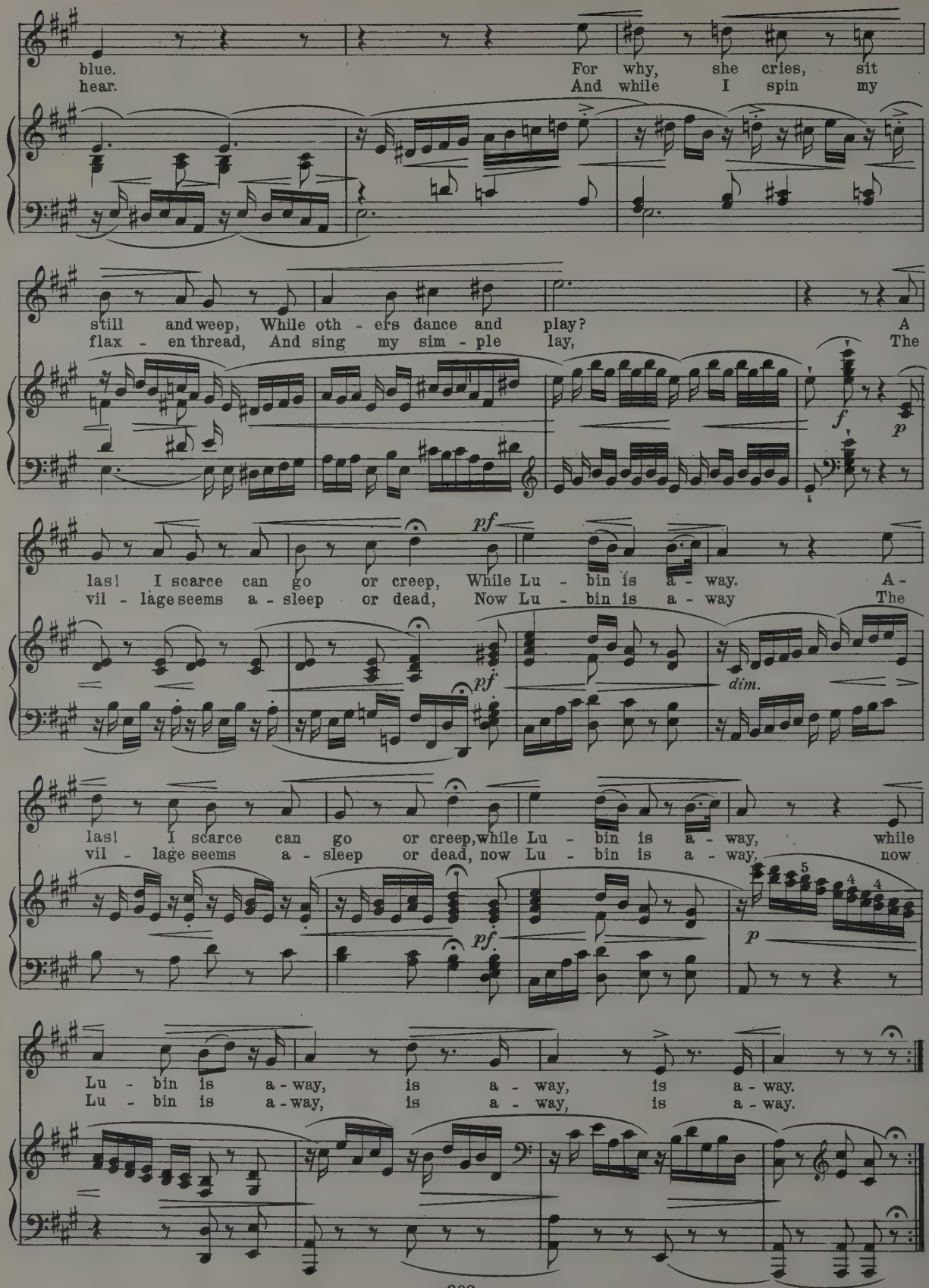
SECTION EIGHT

THE DEVELOPMENT OF THE ART SONG

Joseph Haydn (1732-1809)

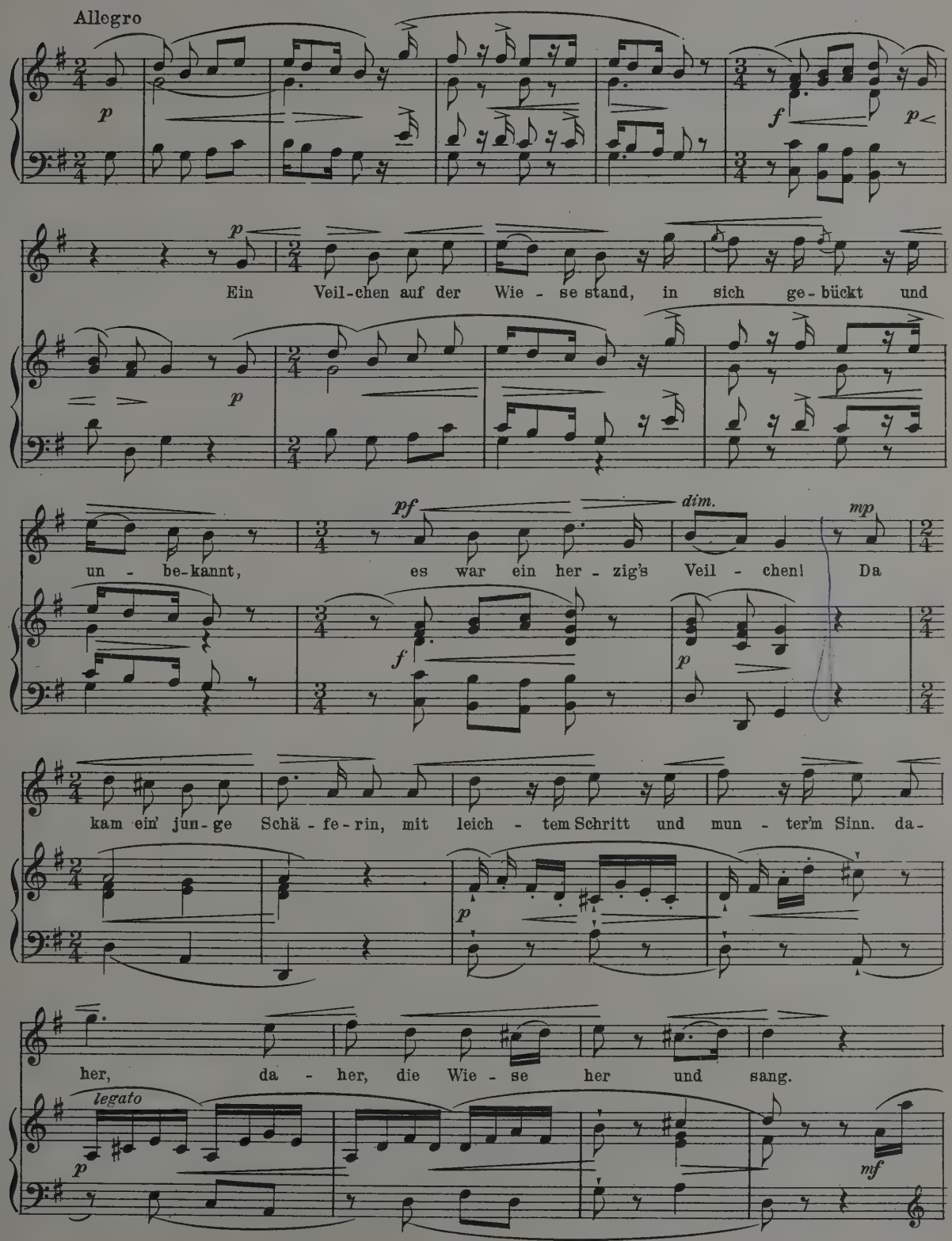
My Mother Bids Me Bind My Hair

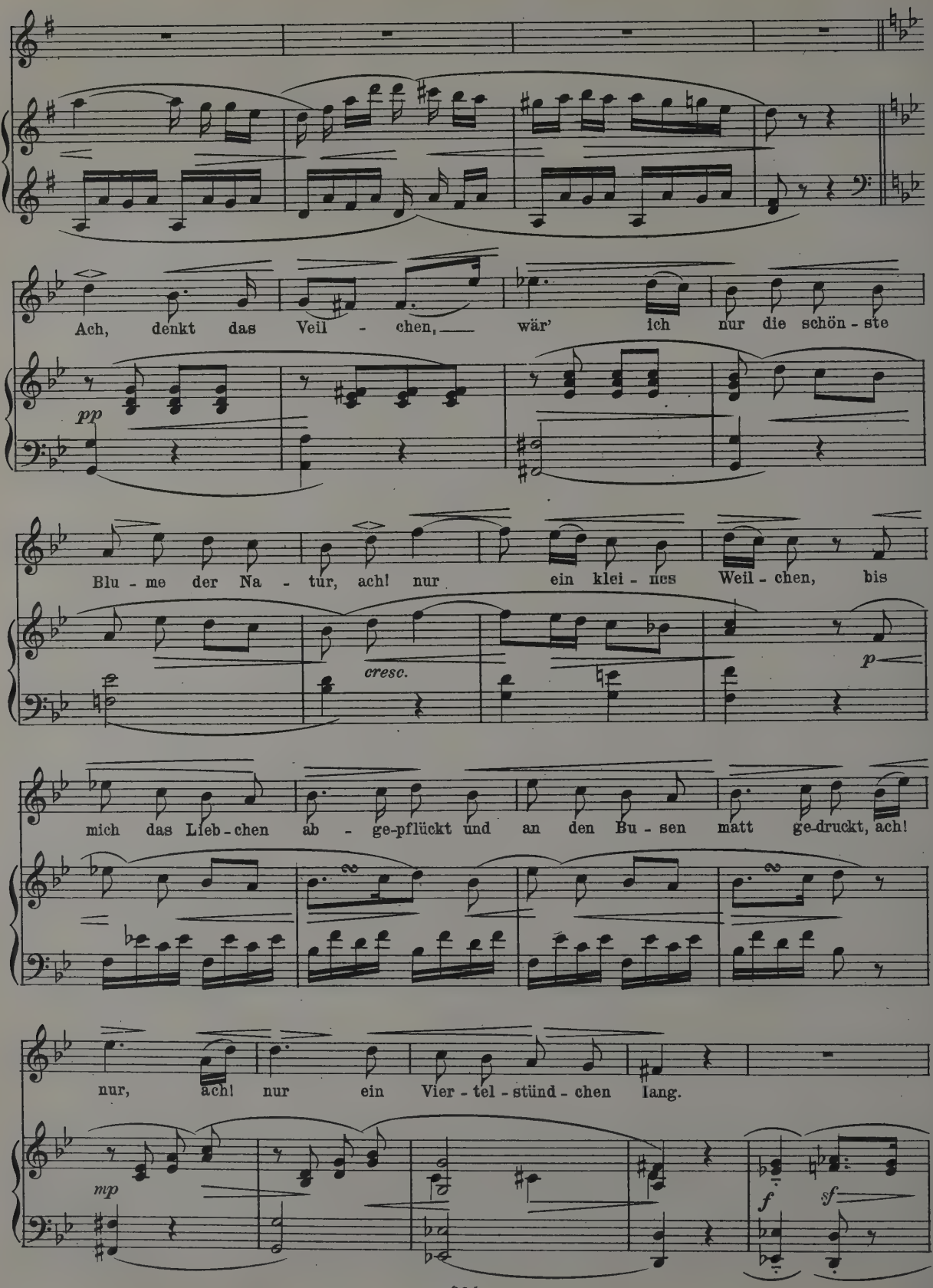

Allegretto (♪|♩).
mf
sf
p
cresc.
dim.
p
My Moth - er bids me bind my hair With bands of ros - y hue, Tie
'Tis sad to think the days are gone, When those we love are near! I
p
up my sleeves with rib - bands rare, And lace my bod - dice blue,
sit up - on this mos - sy stone, And sigh when none can hear,
sf
Tie up my sleeves with rib - bands rare, And lace, and lace my bod - dice
I sit up - on this mos - sy stone, And sigh, and sigh when none can
sf
sf

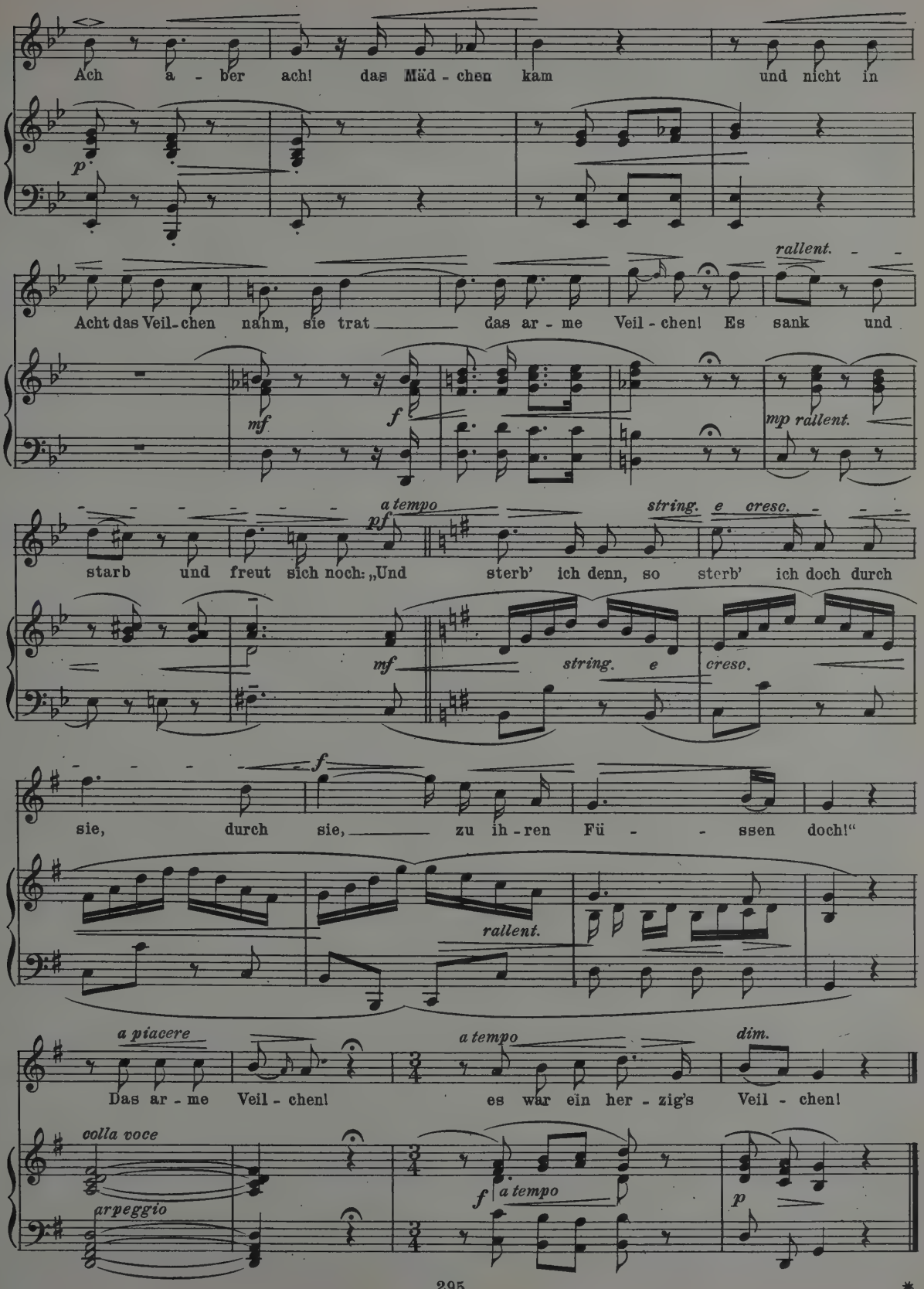

blue. For why, she cries, sit
hear. And while I spin my
still and weep, While oth - ers dance and play? A
flax - en thread, And sing my sim - ple lay, The
f p
las! I scarce can go or creep, While Lu - bin is a - way. A -
vil - lage seems a - sleep or dead, Now Lu - bin is a - way The
pf pf dim.
las! I scarce can go or creep, while Lu - bin is a - way, while
vil - lage seems a - sleep or dead, now Lu - bin is a - way, now
pf p
Lu - bin is a - way, is a - way, is a - way.
Lu - bin is a - way, is a - way, is a - way.

W. A. Mozart (1756–1791)

Das Veilchen

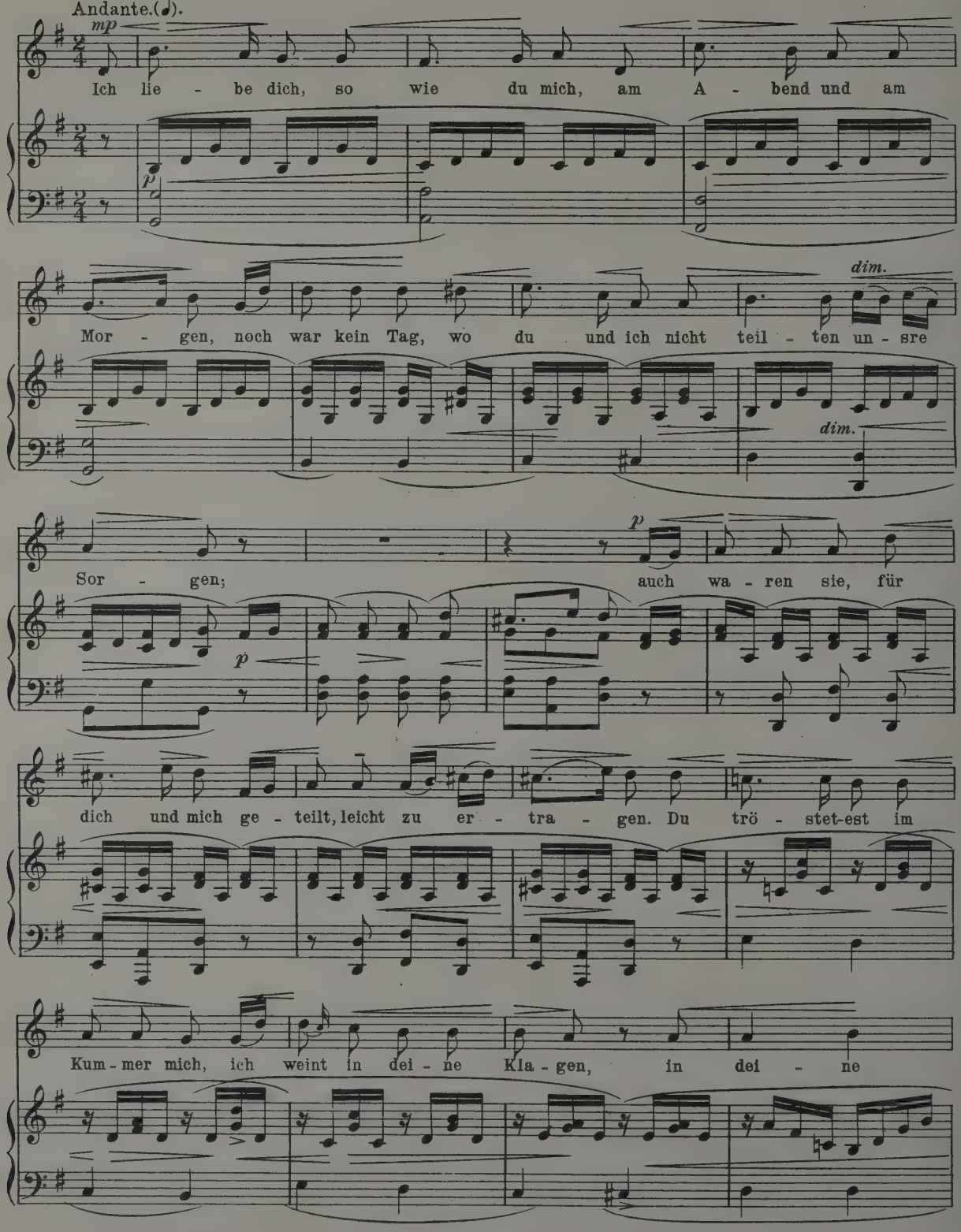

Allegro
Ein Veil-chen auf der Wie - se stand, in sich ge-bückt und
un - be-kannt, es war ein her - zig's Veil - chen! Da
kam ein' jun-ge Schä - fe-rin, mit leich - tem Schritt und mun - ter'm Sinn. da-
her, da - her, die Wie - se her und sang.
legato

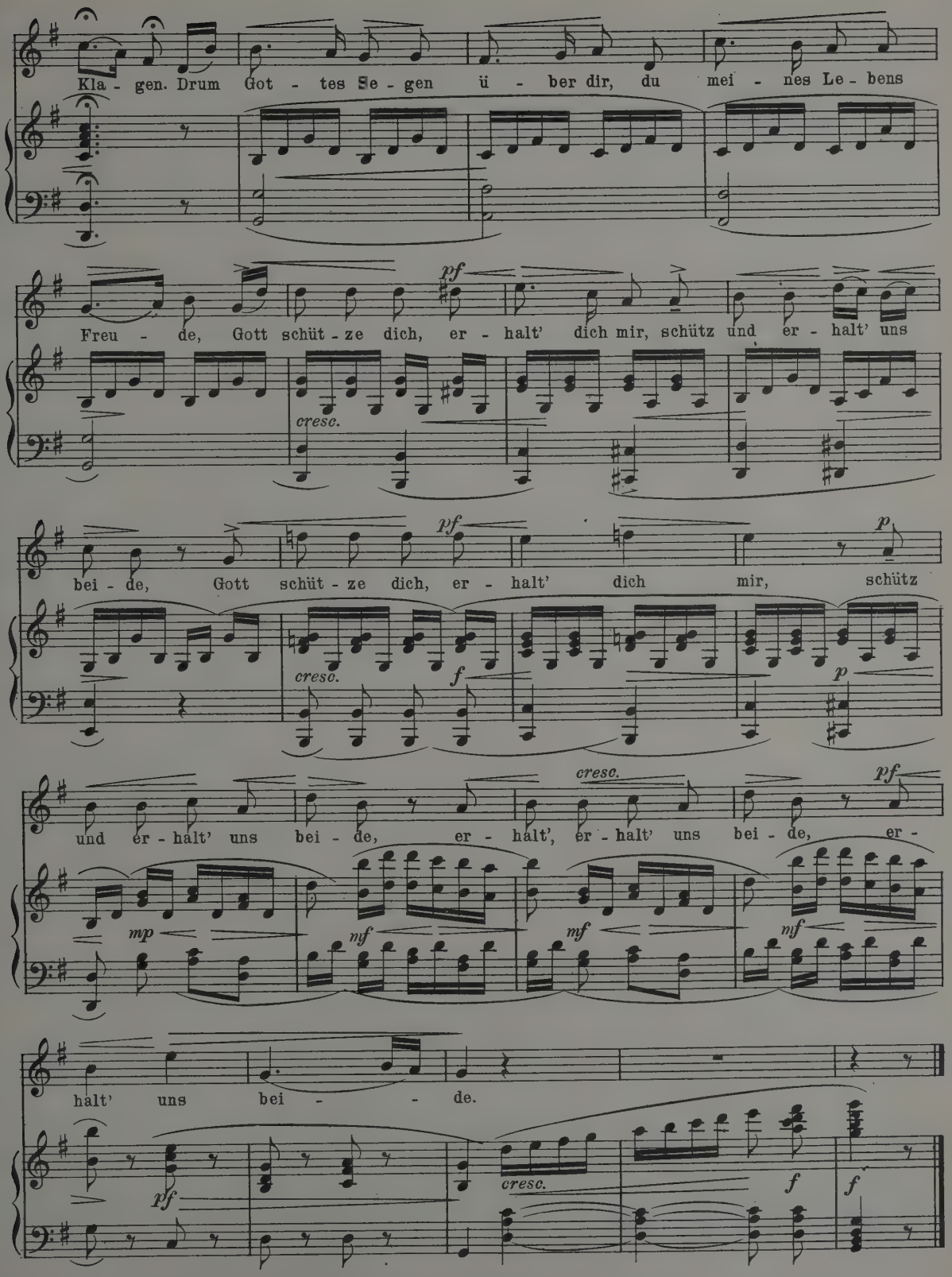

Ach, denkt das Veil - chen, wär' ich nur die schön - ste
pp
Blu - me der Na - tur, ach! nur ein klei - nes Weil - chen, bis
cresc.
p
mich das Lieb - chen ab - ge-pflückt und an den Bu - sen matt ge-druckt, ach!
nur, ach! nur ein Vier - tel - stünd - chen lang.
mp
f
sf


Ach a - ber ach! das Mäd - chen kam und nicht in
p
rallent.
Acht das Veil - chen nahm, sie trat das ar - me Veil - chen! Es sank und
mf
f
mp rallent.
a tempo
pf
string. e cresc.
starb und freut sich noch: „Und sterb' ich denn, so sterb' ich doch durch
mf
string. e
cresc.
f
sie, durch sie, zu ih - ren Fü - ssen doch!“
rallent.
a piacere
a tempo
dim.
Das ar - me Veil - chen! es war ein her - zig's Veil - chen!
colla voce
arpeggio
f
a tempo
p

L. v. Beethoven (1770-1827)

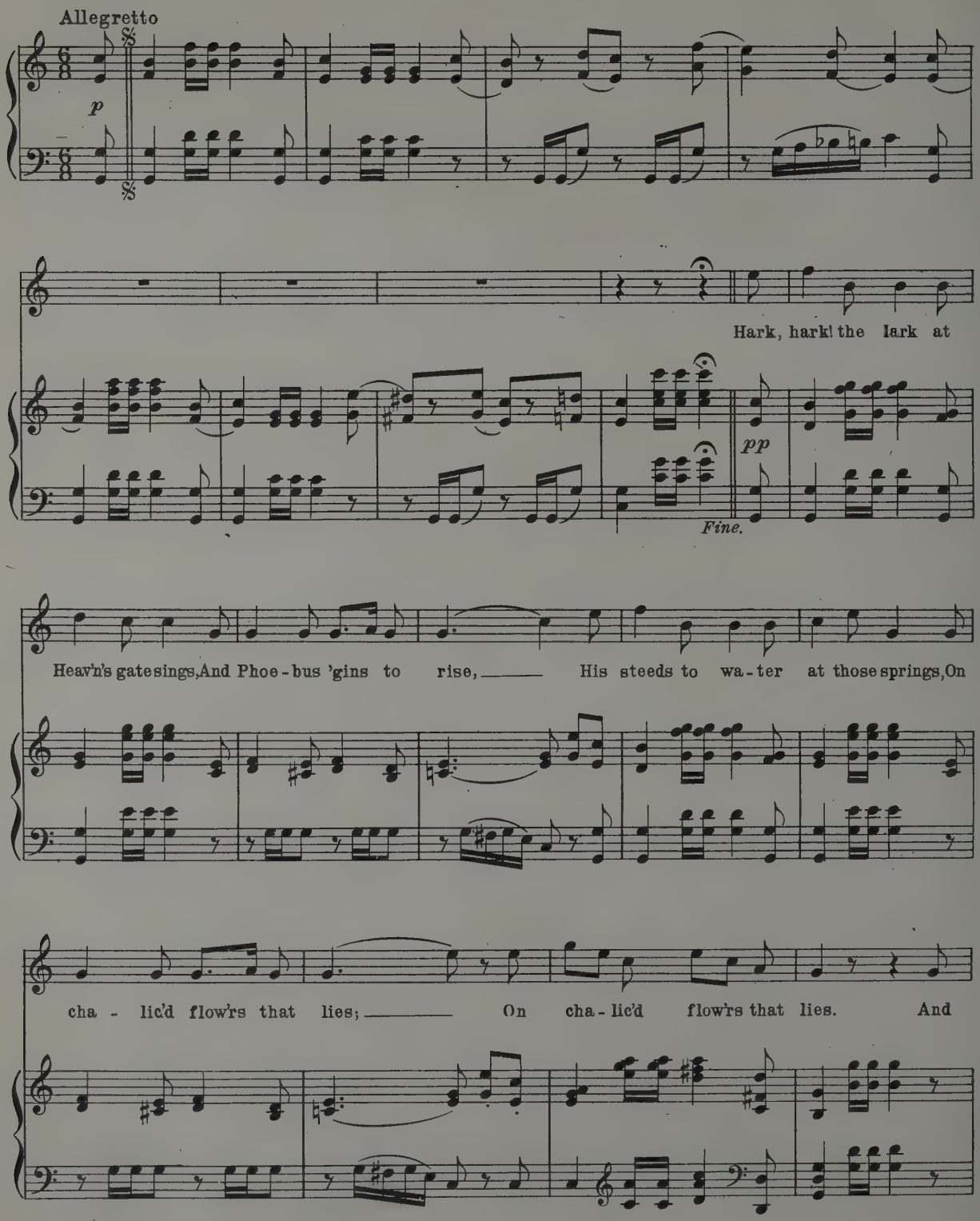
Ich liebe dich.

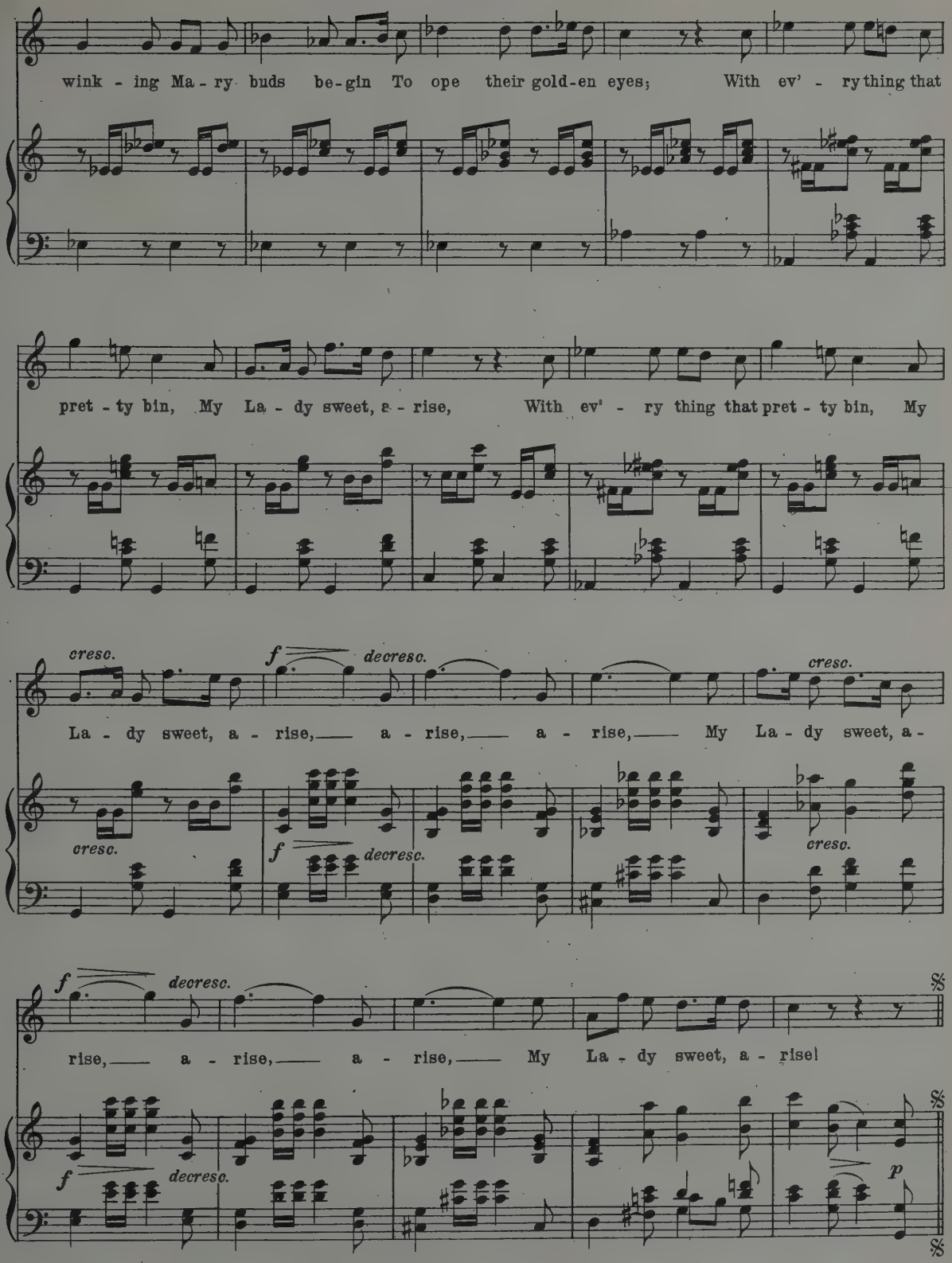

Andante.(♩).
mp
Ich lie - be dich, so wie du mich, am A - bend und am
p
dim.
Mor - gen, noch war kein Tag, wo du und ich nicht teil - ten un - sre
dim.
p
Sor - gen; auch wa - ren sie, für
p
dich und mich ge - teilt, leicht zu er - tra - gen. Du trö - stet-est im
Kum - mer mich, ich weint in dei - ne Kla - gen, in dei - ne


Kla - gen. Drum Got - tes Se - gen ü - ber dir, du mei - nes Le - bens
pf
Freu - de, Gott schüt - ze dich, er - halt' dich mir, schütz und er - halt' uns
cresc.
pf
p
bei - de, Gott schüt - ze dich, er - halt' dich mir, schütz
cresc.
f
p
cresc.
pf
und er - halt' uns bei - de, er - halt', er - halt' uns bei - de, er -
mp
mf
mf
mf
halt' uns bei - de.
pf
cresc.
f
f

Franz Schubert (1797-1828)

Hark! Hark the Lark.

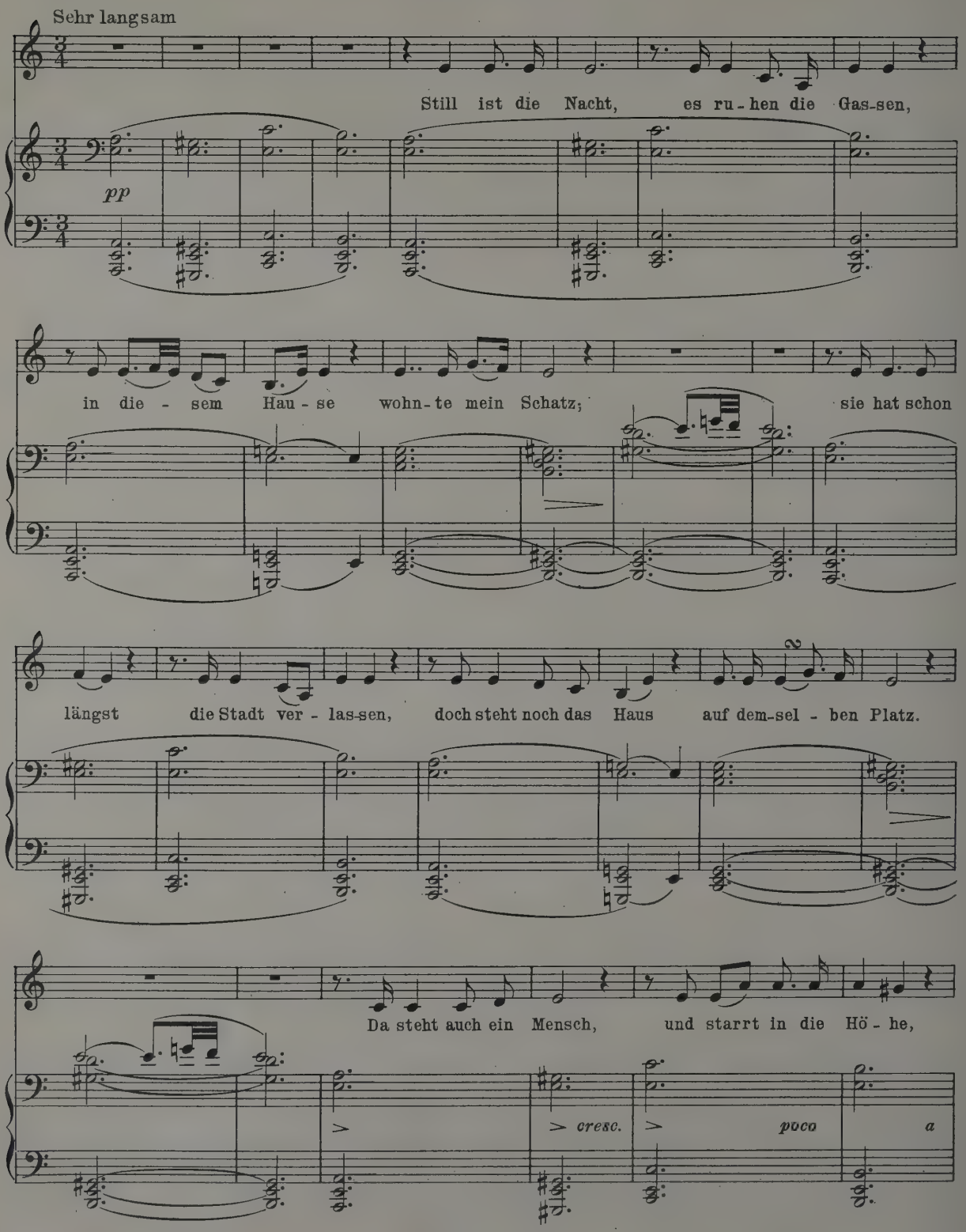

Allegretto
p
Hark, hark! the lark at
pp
Fine.
Heav'n's gate sings, And Phoe - bus 'gins to rise, His steeds to wa - ter at those springs, On
cha - lic'd flow'rs that lies; On cha - lic'd flow'rs that lies. And

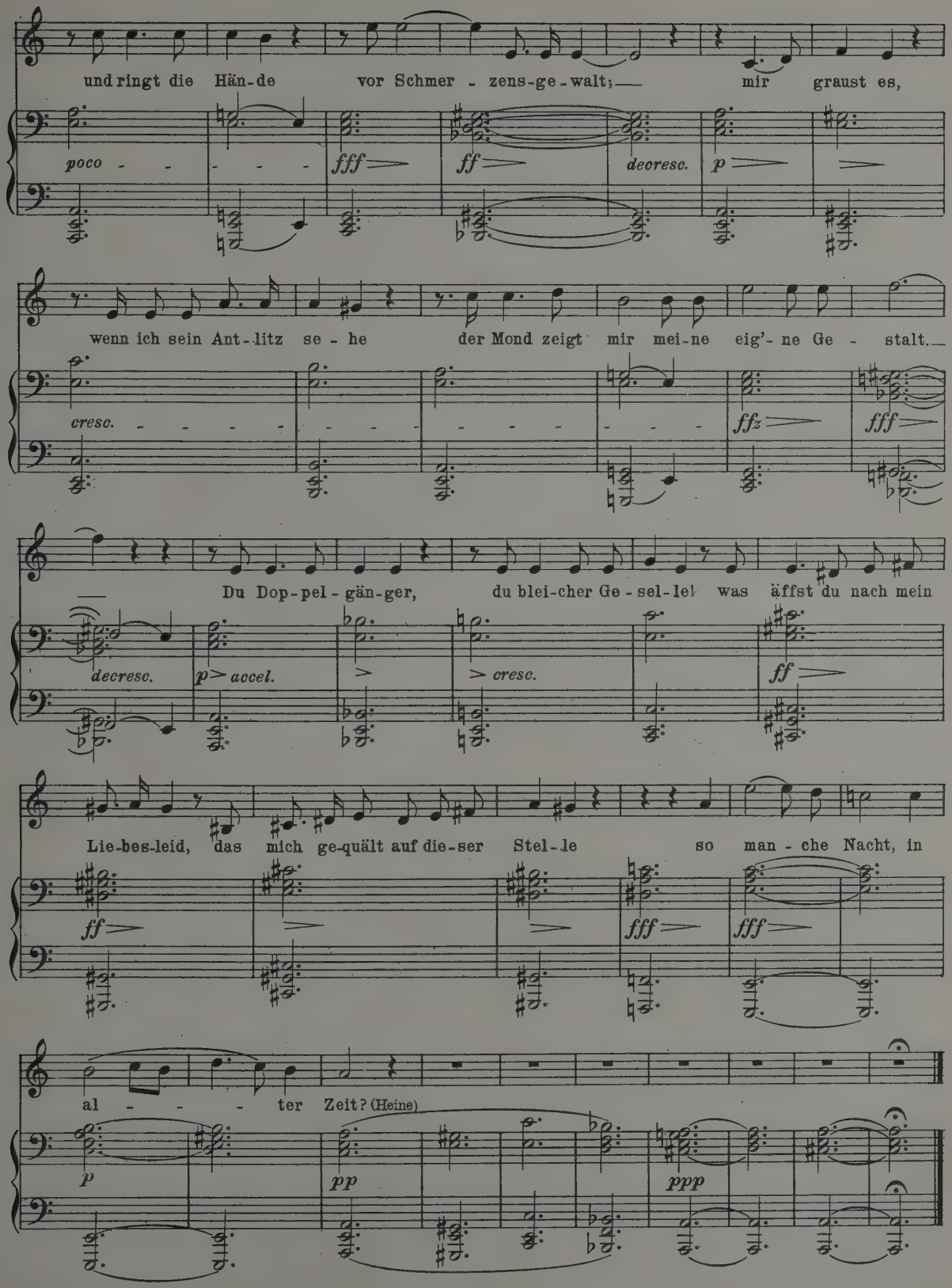

wink - ing Ma - ry buds be-gin To ope their gold-en eyes; With ev' - ry thing that
pret - ty bin, My La - dy sweet, a - rise, With ev' - ry thing that pret - ty bin, My
cresc.
f
decresc.
cresc.
La - dy sweet, a - rise, a - rise, a - rise, My La - dy sweet, a -
cresc.
f
decresc.
cresc.
f
decresc.
rise, a - rise, a - rise, My La - dy sweet, a - rise!
f
decresc.
p

Franz Schubert (1797-1828)

Der Doppelgänger.

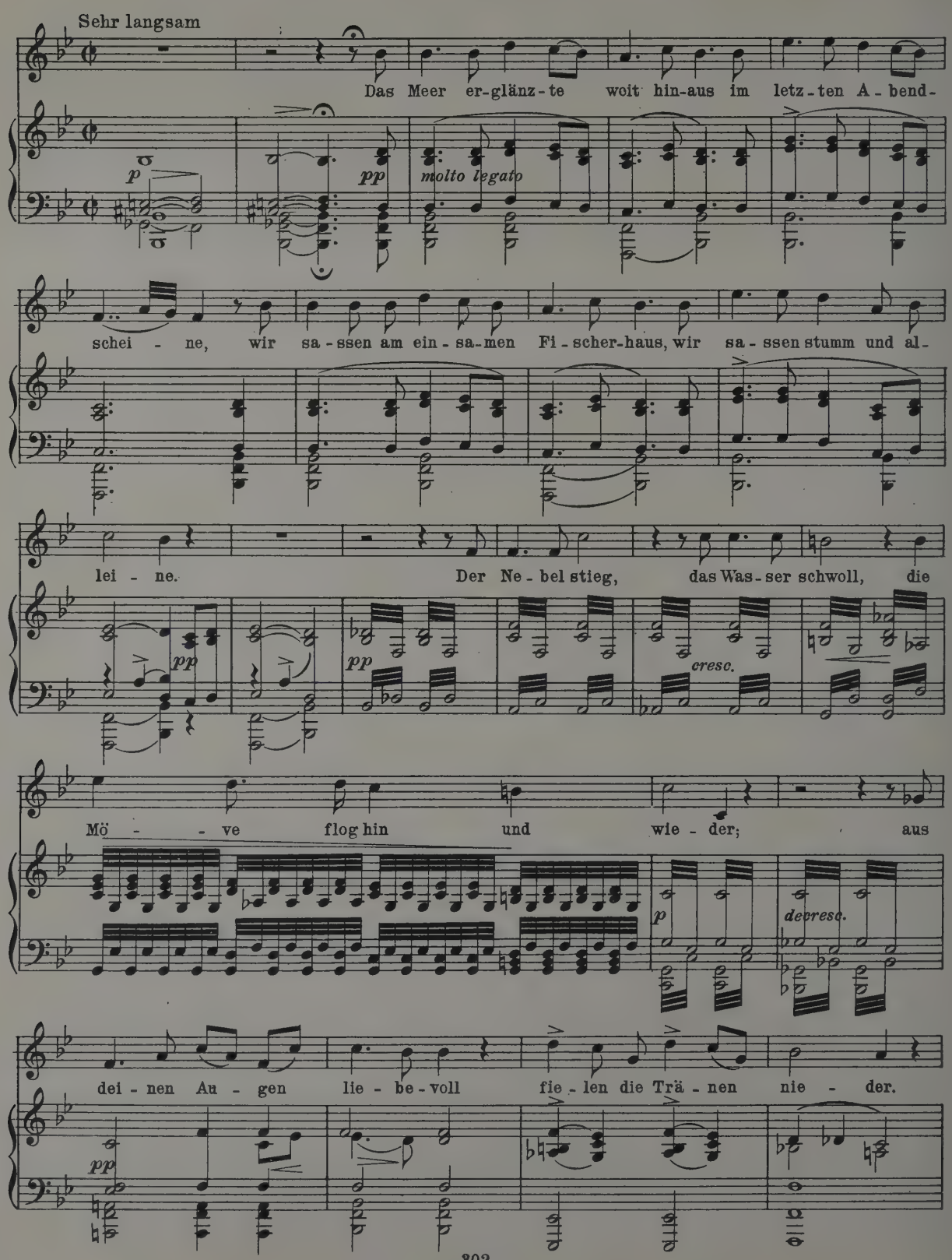
(Orig. H moll)

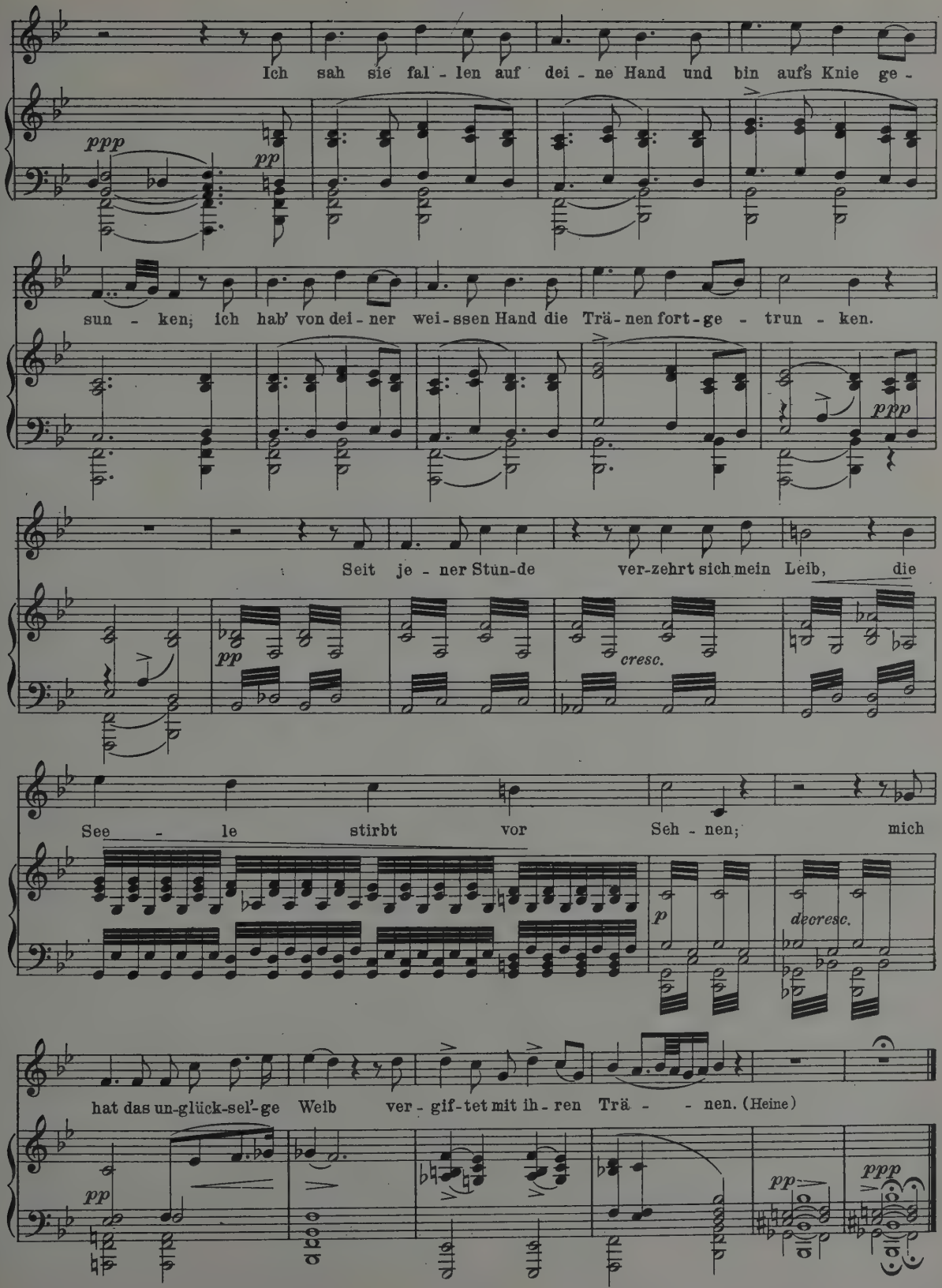

Sehr langsam
Still ist die Nacht, es ru-hen die Gas-sen,
pp
in die - sem Hau - se wohn-te mein Schatz; sie hat schon
längst die Stadt ver - las-sen, doch steht noch das Haus auf dem-sel - ben Platz.
Da steht auch ein Mensch, und starrt in die Hö - he,
cresc.
poco
a


und ringt die Hän-de vor Schmer - zens-ge-walt;— mir graust es,
poco - - - - - - fff ff decresc. p
wenn ich sein Ant-litz se - he der Mond zeigt mir mei-ne eig'- ne Ge - stalt.—
cresc. - - - - - -

Franz Schubert (1797-1828)

Am Meer.

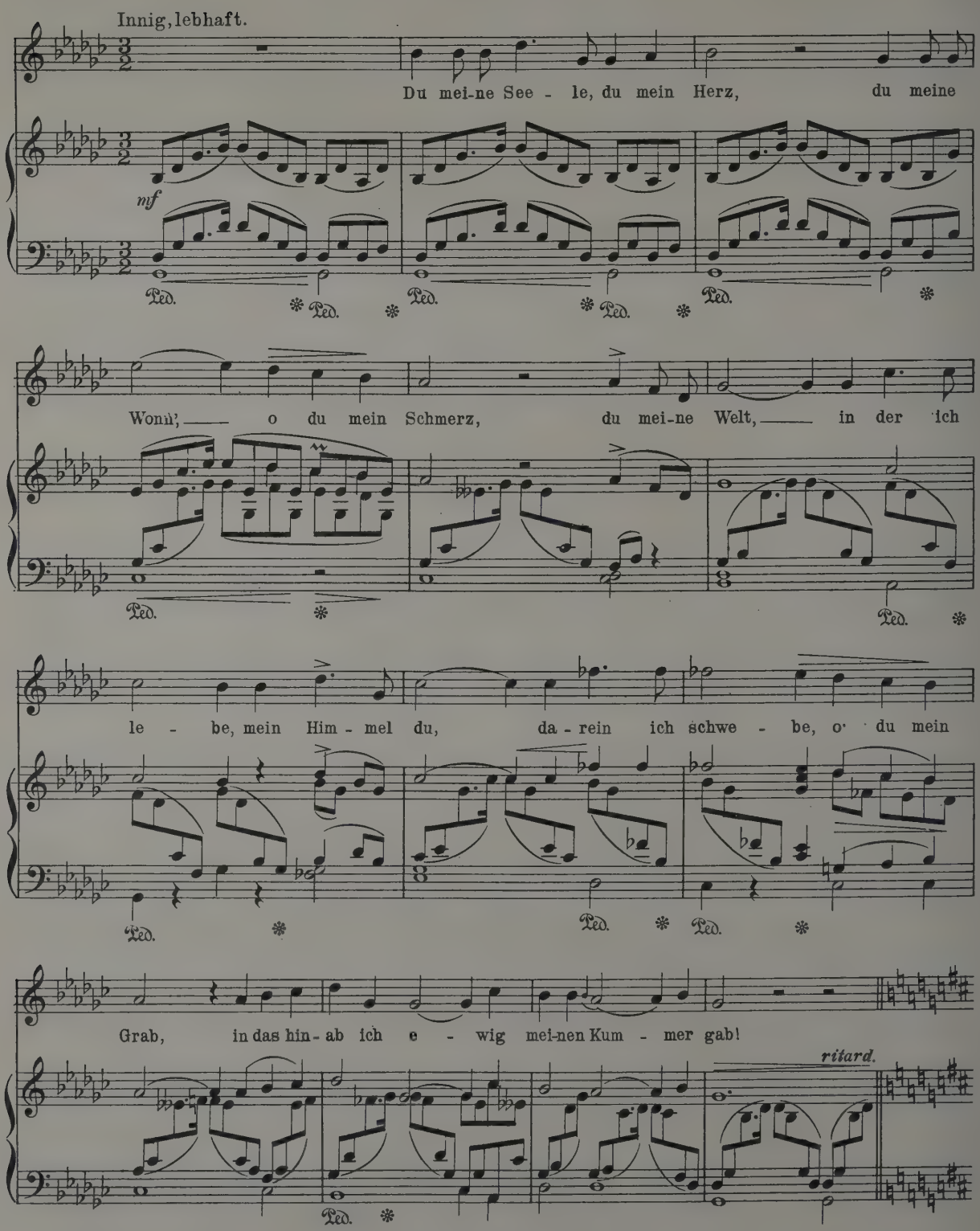

Sehr langsam
Das Meer er-glänz-te weit hin-aus im letz-ten A-bend-
p
pp
molto legato
schei - ne, wir sa-ssen am ein-sa-men Fi-scher-haus, wir sa-ssen stumm und al-
lei - ne. Der Ne-bel stieg, das Was-ser schwoll, die
pp
pp
cresc.
Mö - - ve flog hin und wie - der; aus
p
decresc.
dei - nen Au - gen lie - be-voll fie-len die Trä - nen nie - der.
pp

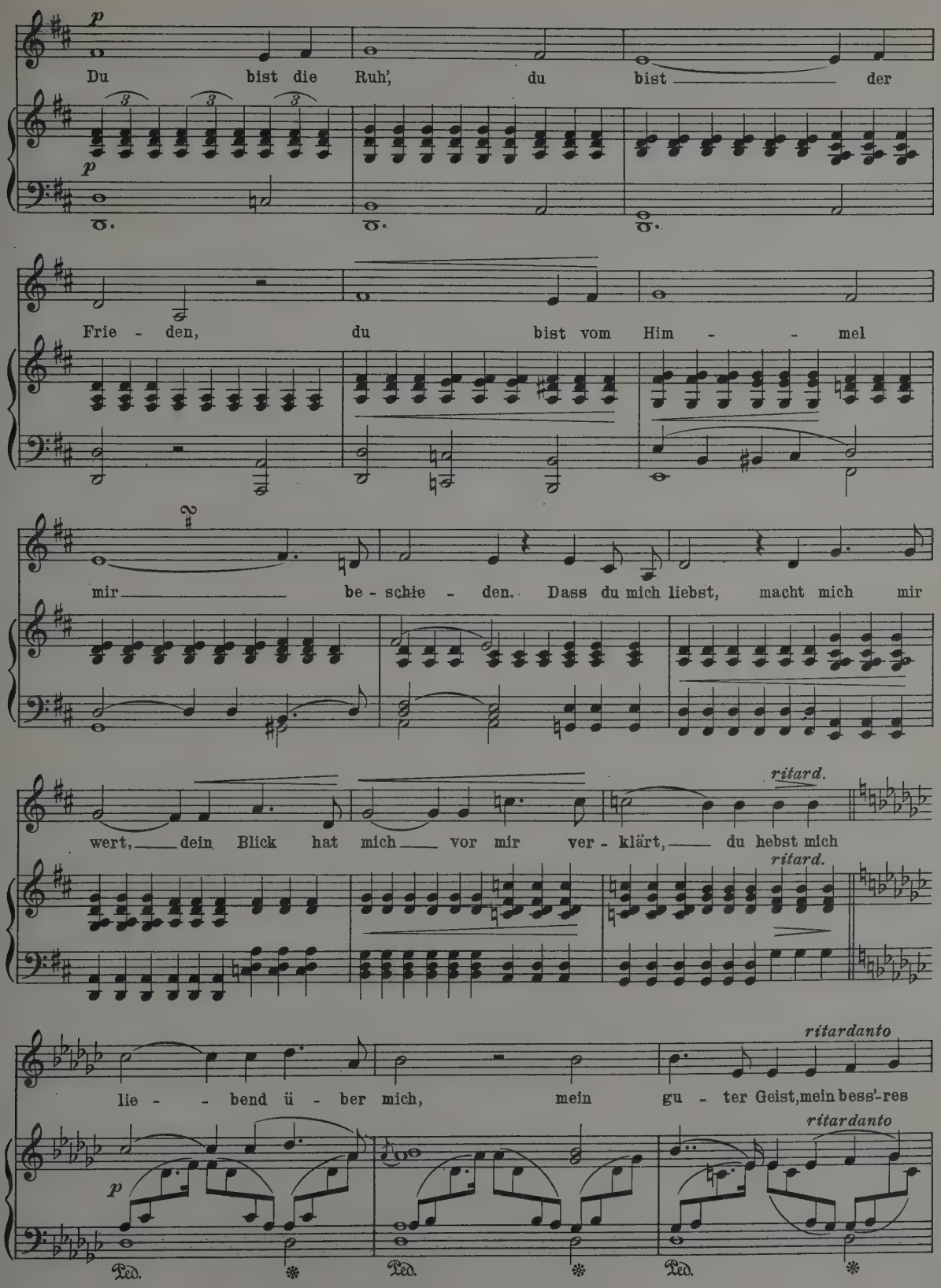

Ich sah sie fal - len auf dei - ne Hand und bin aufs Knie ge -
ppp
pp
sun - ken; ich hab' von dei - ner wei - ssen Hand die Trä - nen fort - ge - trun - ken.
ppp
Seit je - ner Stün-de ver-zehrt sich mein Leib, die
pp
cresc.
See - le stirbt vor Seh - nen; mich
p
decresc.
hat das un-glück-sel'-ge Weib ver - gif - tet mit ih - ren Trä - - nen. (Heine)
pp
pp
ppp

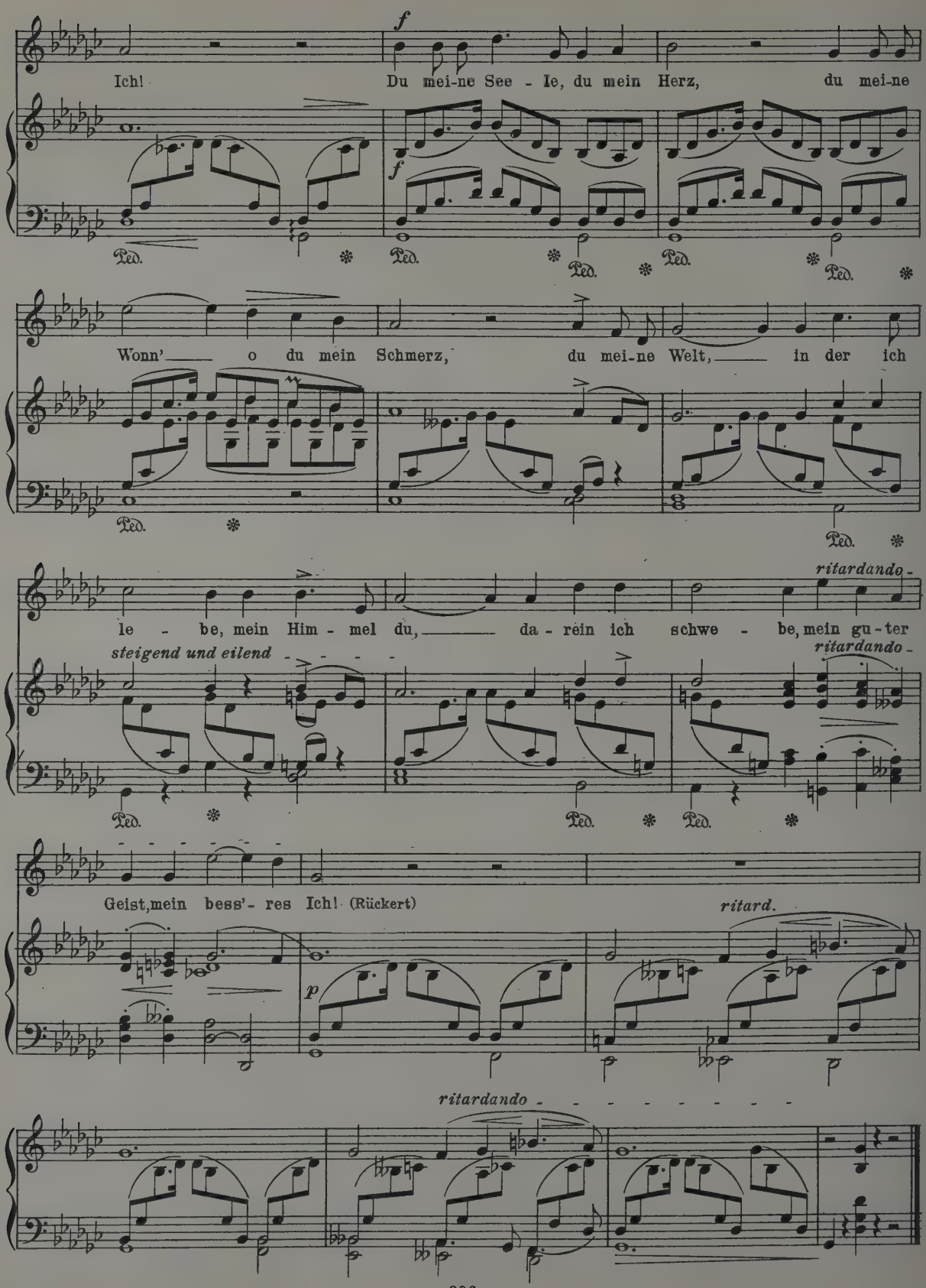
Robert Schumann (1810-1856)

(Orig. As dur.)

Widmung. Op. 25.

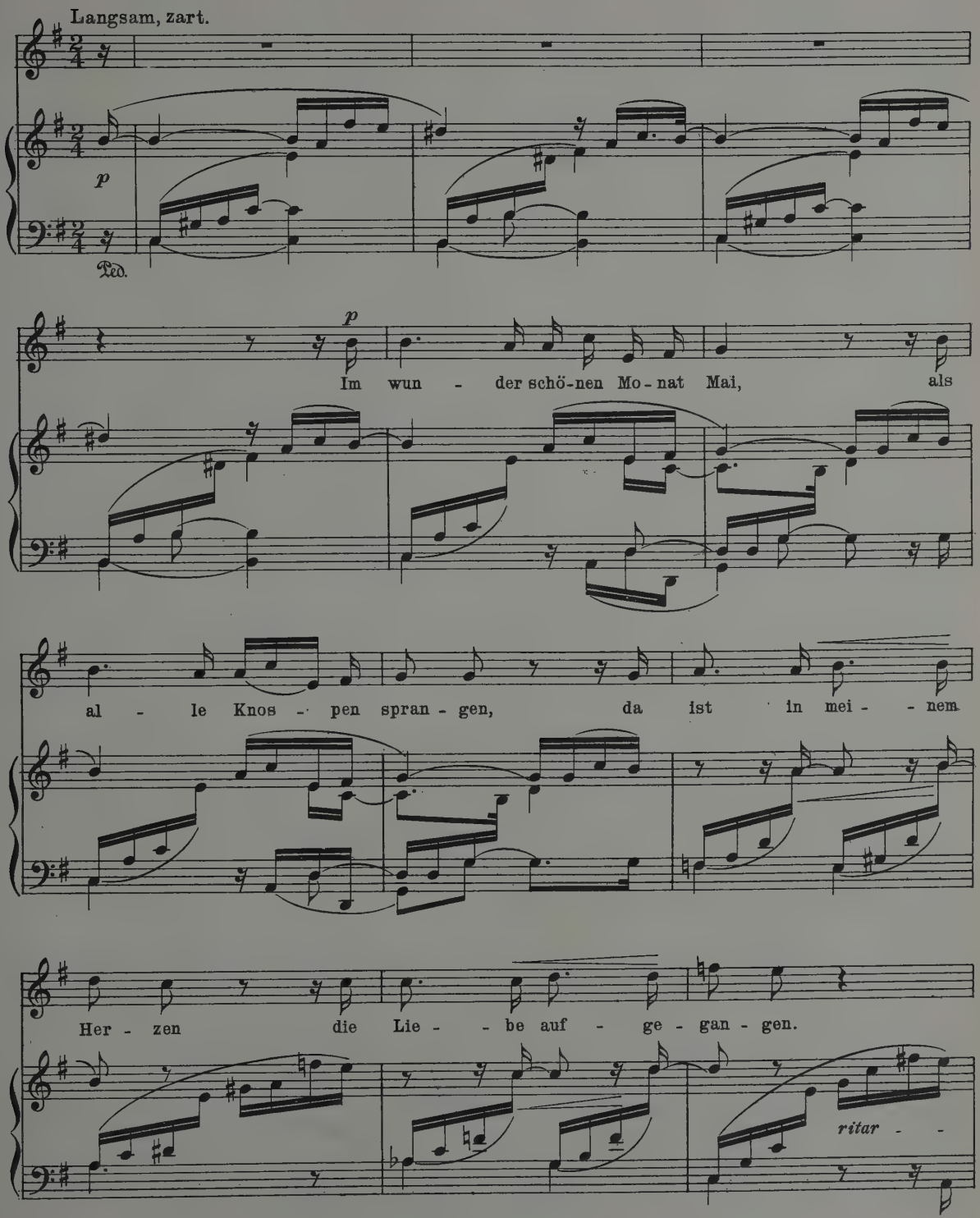

Innig, lebhaft.
Du mei-ne See - le, du mein Herz, du meine
mf
Wonn', o du mein Schmerz, du mei-ne Welt, in der ich
le - be, mein Him - mel du, da - rein ich schwe - be, o du mein
Grab, in das hin - ab ich e - wig mei-nen Kum - mer gab!
ritard.

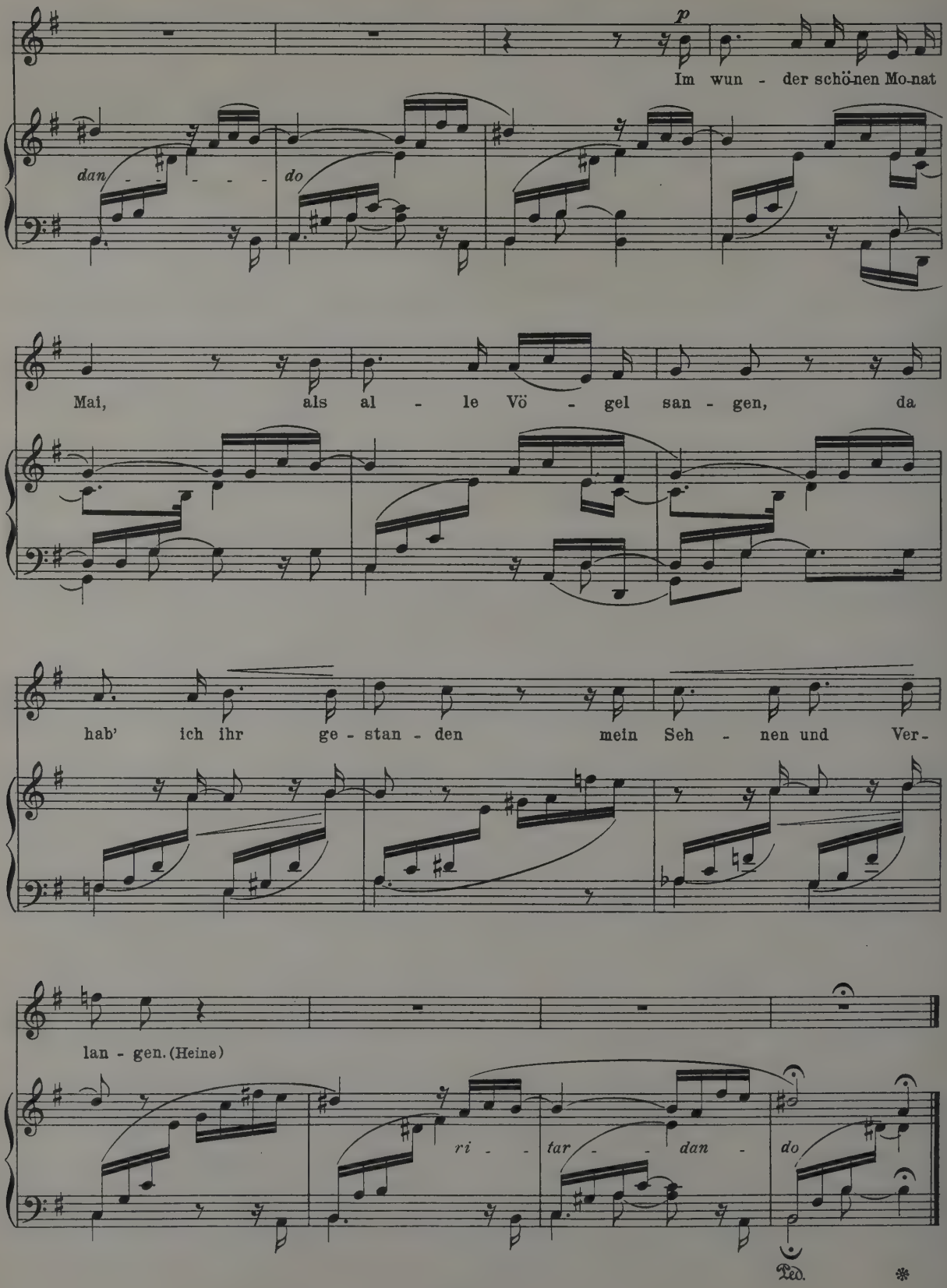

p
Du bist die Ruh', du bist der
p
Frie - den, du bist vom Him - - mel
mir be - schie - den. Dass du mich liebst, macht mich mir
ritard.
wert, dein Blick hat mich vor mir ver - klärt, du hebst mich
ritard.
ritardanto
lie - - bend ü - ber mich, mein gu - ter Geist, mein bess'-res
ritardanto
p
Ped. Ped. Ped.


f
Ich!
Du mei-ne See - le, du mein Herz, du mei-ne
Ped.
Wonn'— o du mein Schmerz, du mei-ne Welt,— in der ich
ritardando
le - be, mein Him - mel du,— da - rein ich schwe - be, mein gu-ter
steigend und eilend
ritardando
Geist, mein bess'- res Ich! (Rückert)
ritard.
p
ritardando

Robert Schumann (1810-1856)

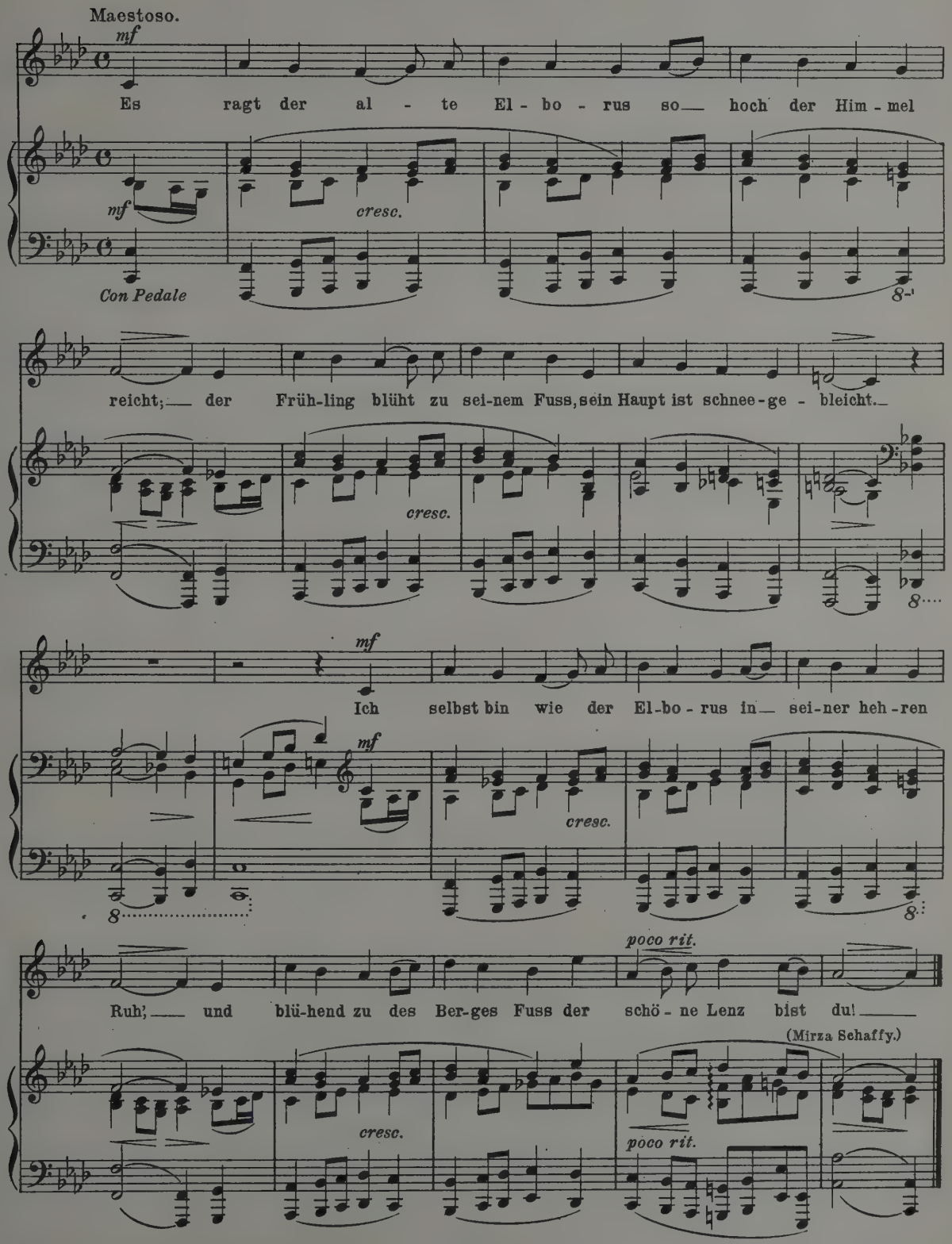
Im wunderschönen Monat Mai. Op. 48.


Langsam, zart.
p
Ped.
p
Im wun - der schö-nen Mo-nat Mai, als
al - le Knos - pen spran - gen, da ist in mei - - nem
Her - zen die Lie - - be auf - ge - gan - gen.
ritar - -


p
Im wun - der schö-nen Mo-nat
dan - - - - do
Mai, als al - le Vö - gel san - gen, da
hab' ich ihr ge - stan - den mein Seh - nen und Ver-
lan - gen. (Heine)
ri - tar - - dan - do
Ped.
*

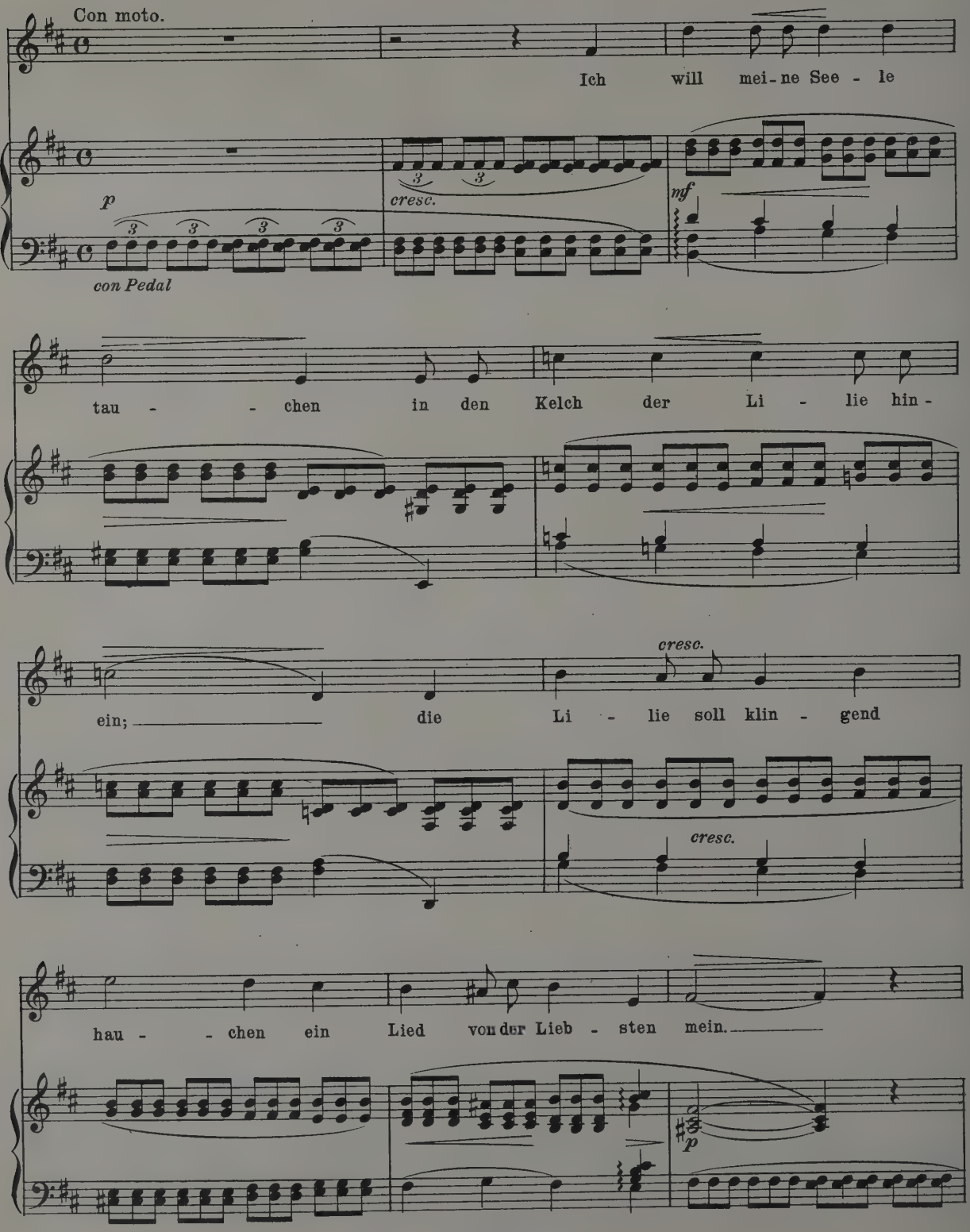
Robert Franz (1815-1892)

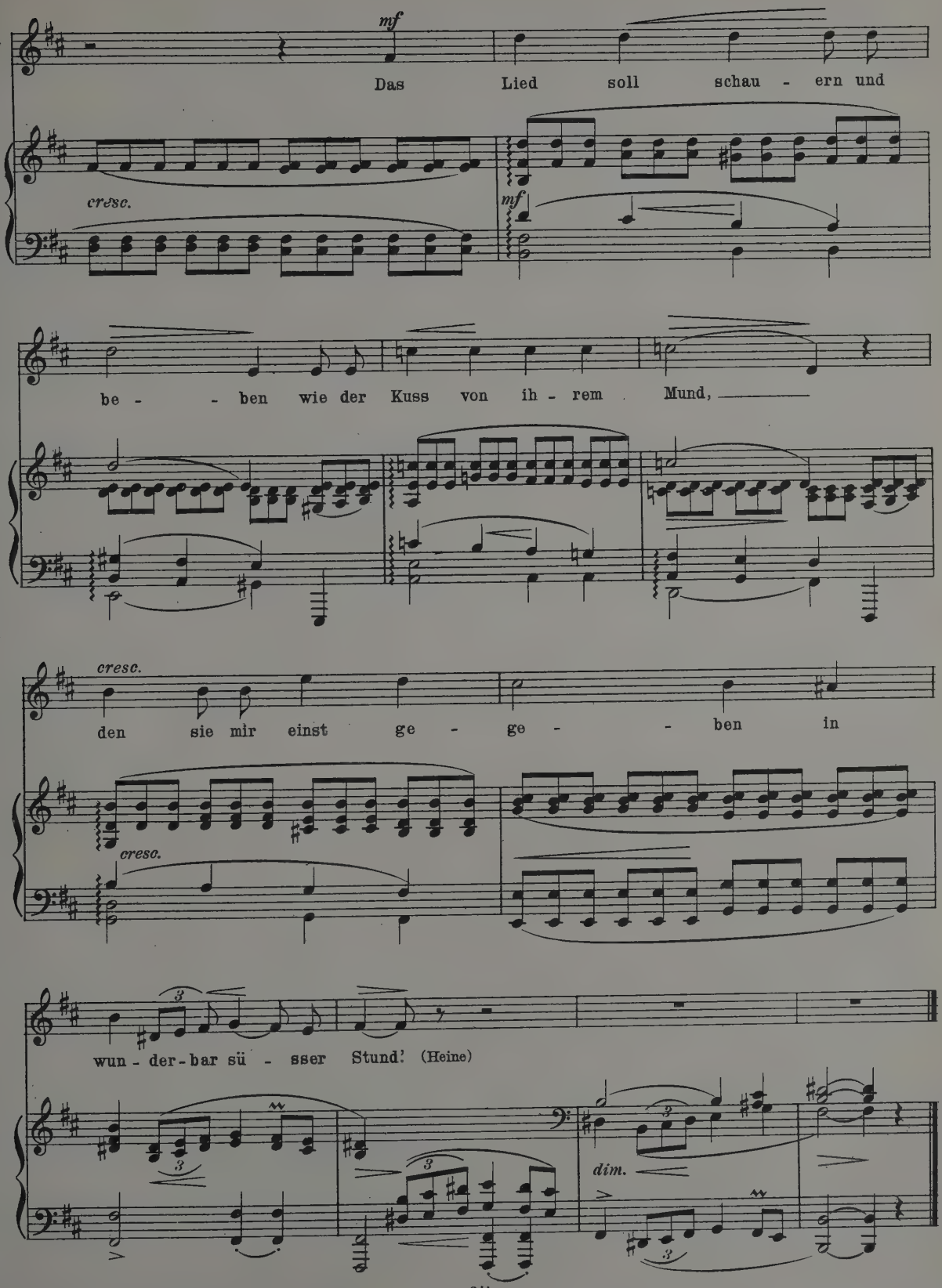
"Es ragt der alte Elborus"


Maestoso.
mf
Es ragt der al - te El - bo - rus so hoch der Him - mel
Con Pedale
cresc.
reicht; der Früh-ling blüht zu sei-nem Fuss, sein Haupt ist schnee-ge - bleicht.
Ich selbst bin wie der El-bo - rus in sei-ner heh-ren
poco rit.
Ruh; und blü-hend zu des Ber-ges Fuss der schö - ne Lenz bist du!
(Mirza Schaffy.)

Robert Franz (1815-1892)

"Ich will meine Seele tauchen"

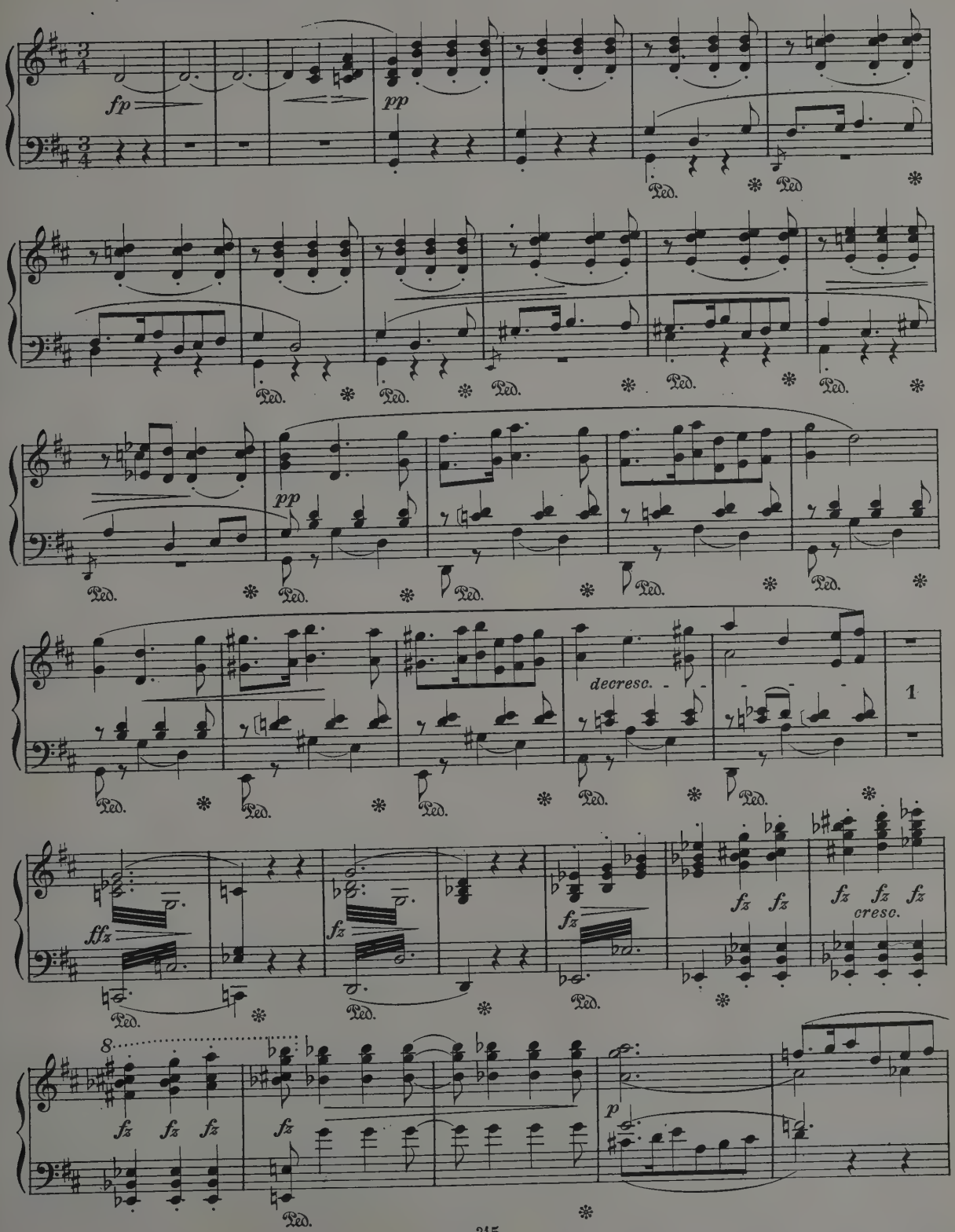

Con moto.
Ich will mei-ne See - le
p
cresc.
mf
con Pedal
tau - - chen in den Kelch der Li - lie hin -
ein; die Li - lie soll klin - gend
cresc.
cresc.
hau - - chen ein Lied von der Lieb - sten mein.
p

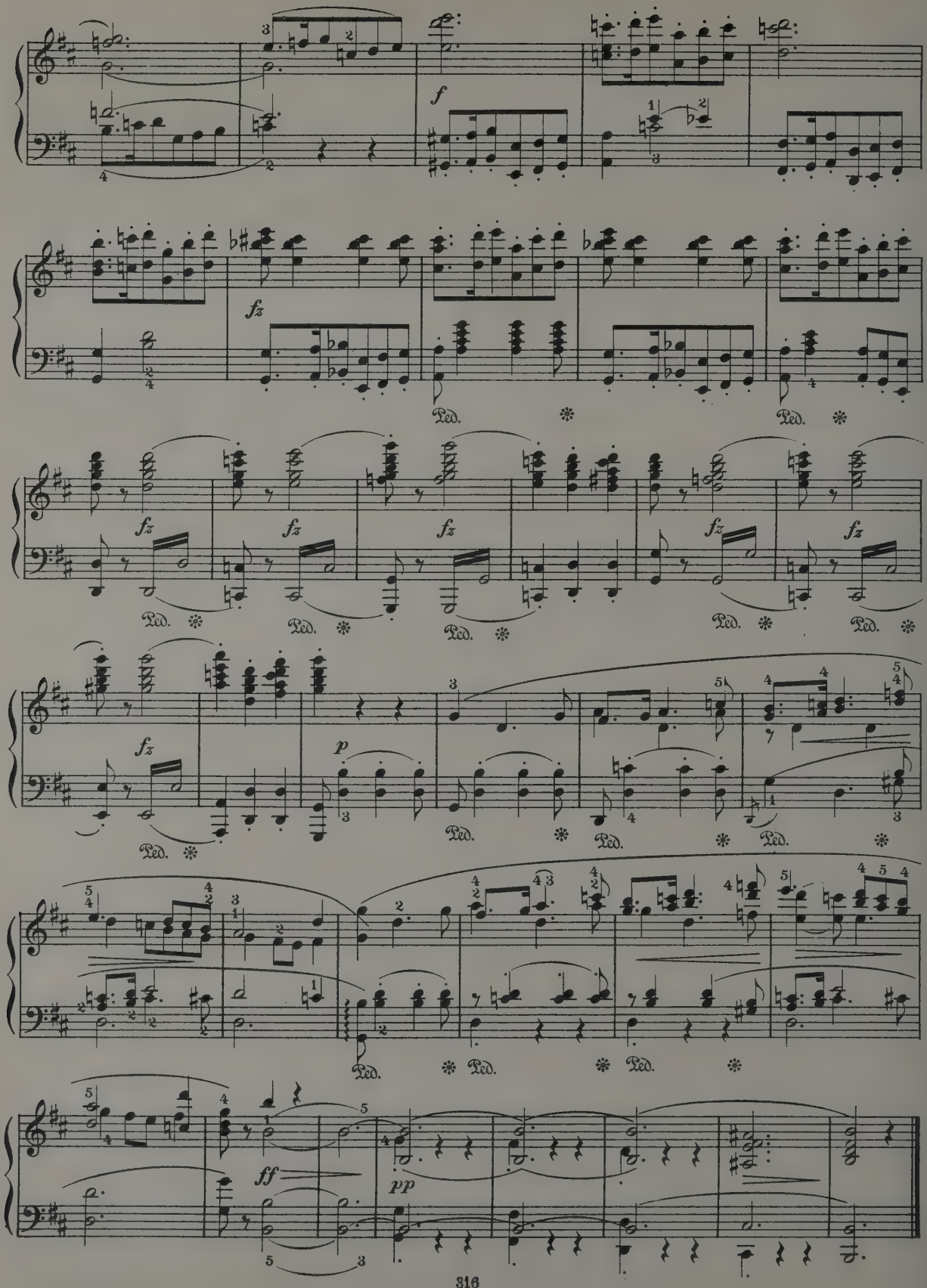

mf
Das Lied soll schau - ern und
cresc.
mf
be - - ben wie der Kuss von ih - rem Mund,
cresc.
den sie mir einst ge - ge - - ben in
cresc.
wun - der - bar sü - sser Stund! (Heine)
dim.

SECTION NINE
THE ROMANTIC MOVEMENT OF THE NINETEENTH CENTURY

Franz Schubert (1791–1828)

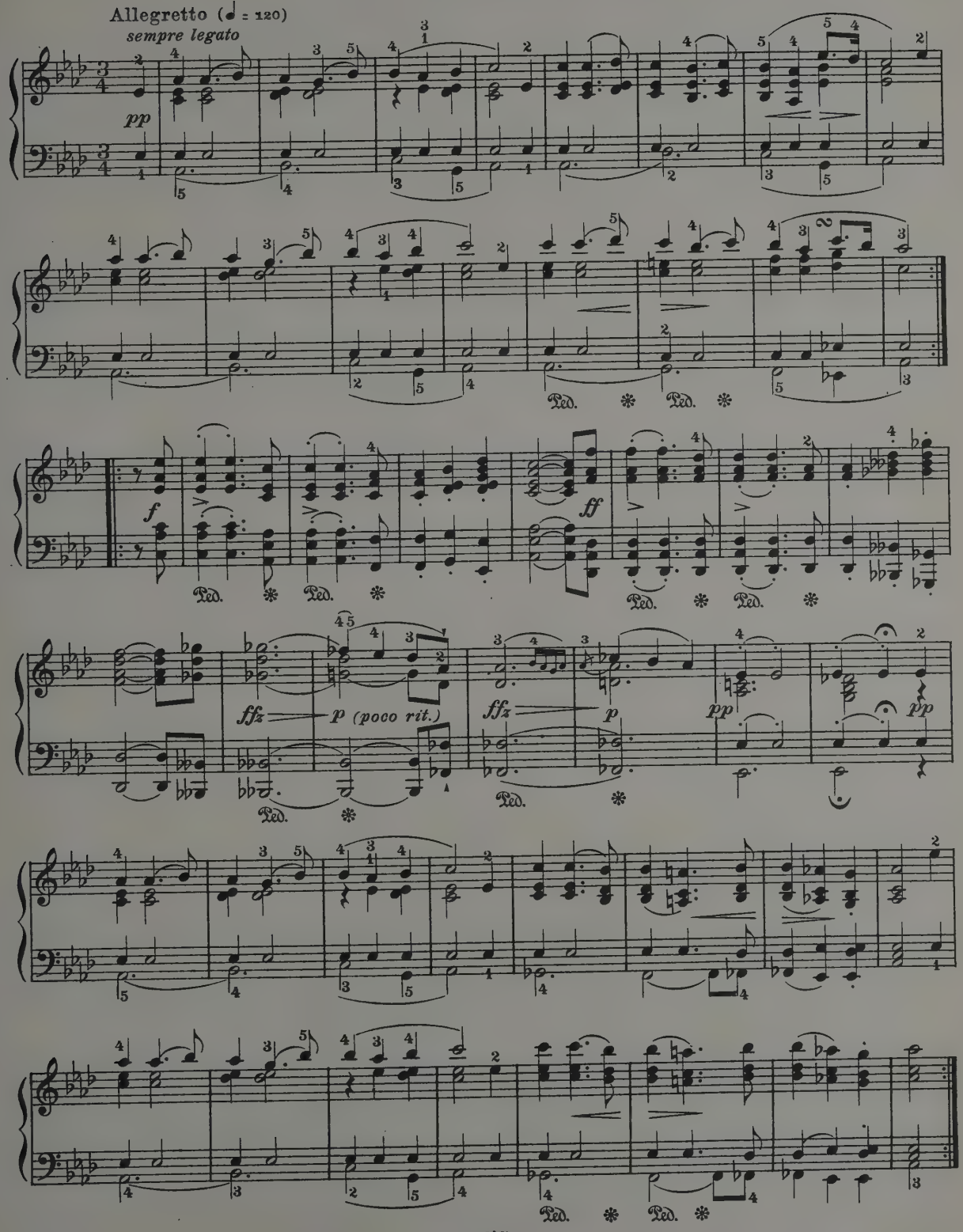
Excerpt from Unfinished Symphony




f
fz
Ped.
p
ff
pp

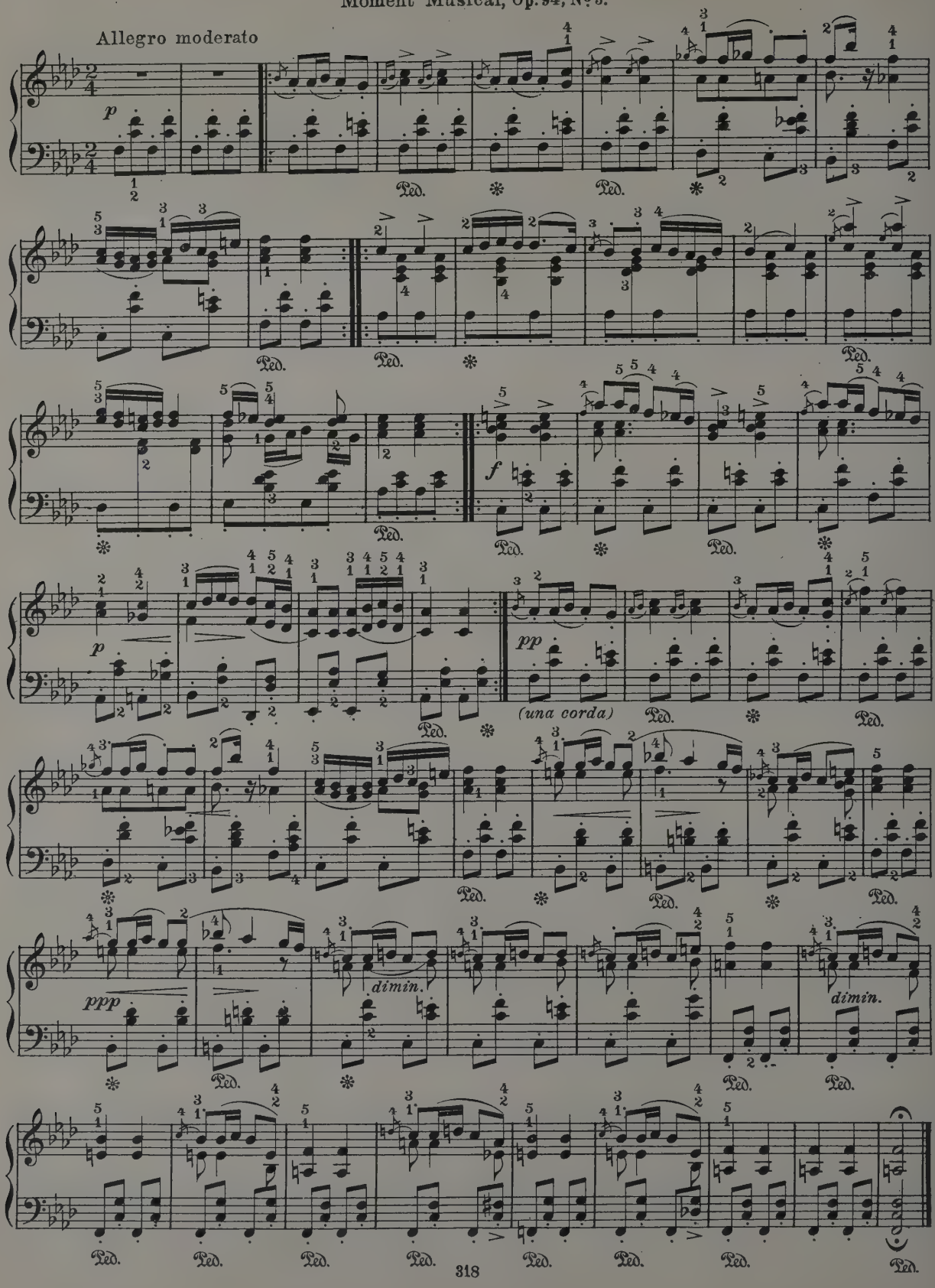
Franz Schubert

Theme from Impromptu, Op. 142, No. 2



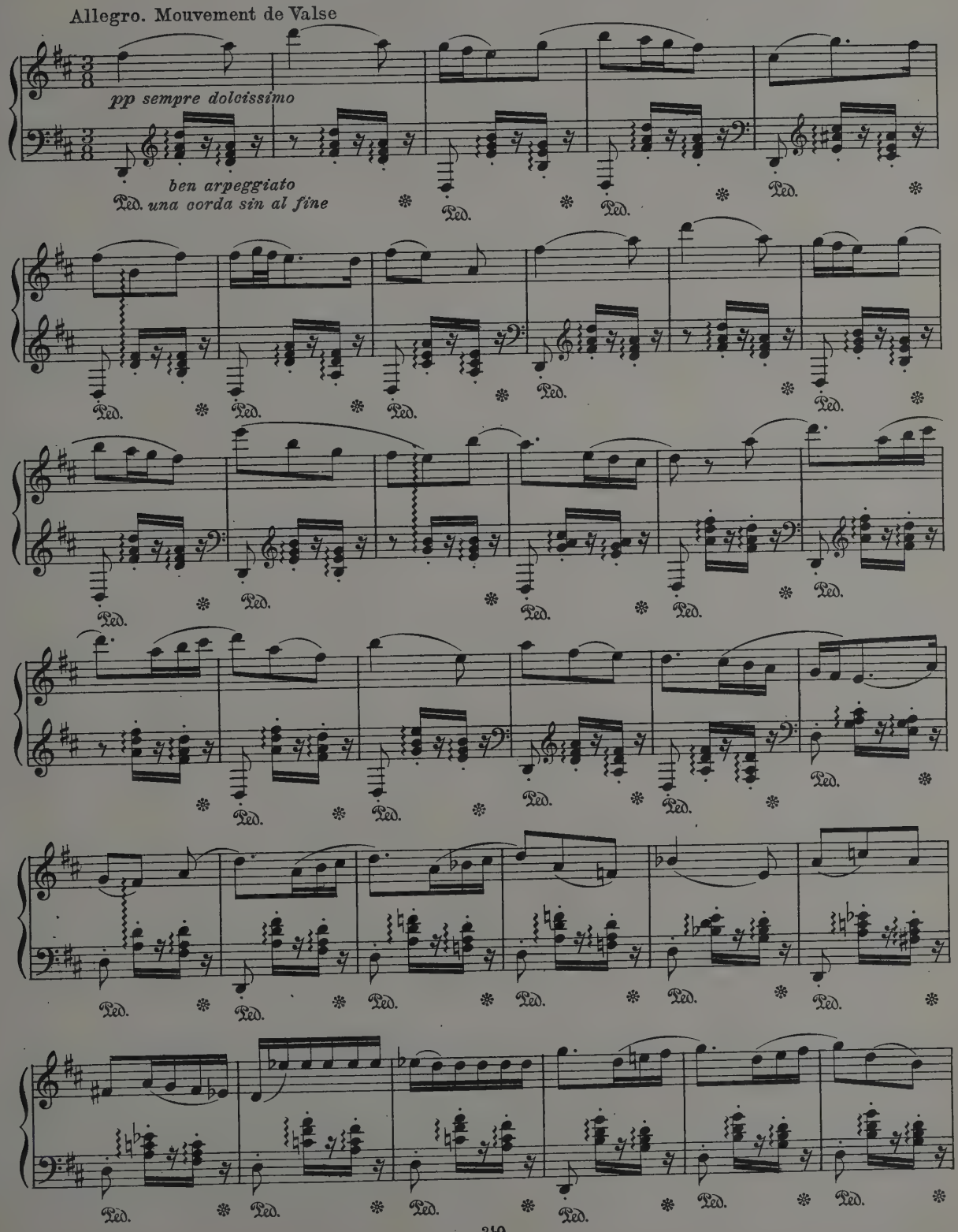
Franz Schubert

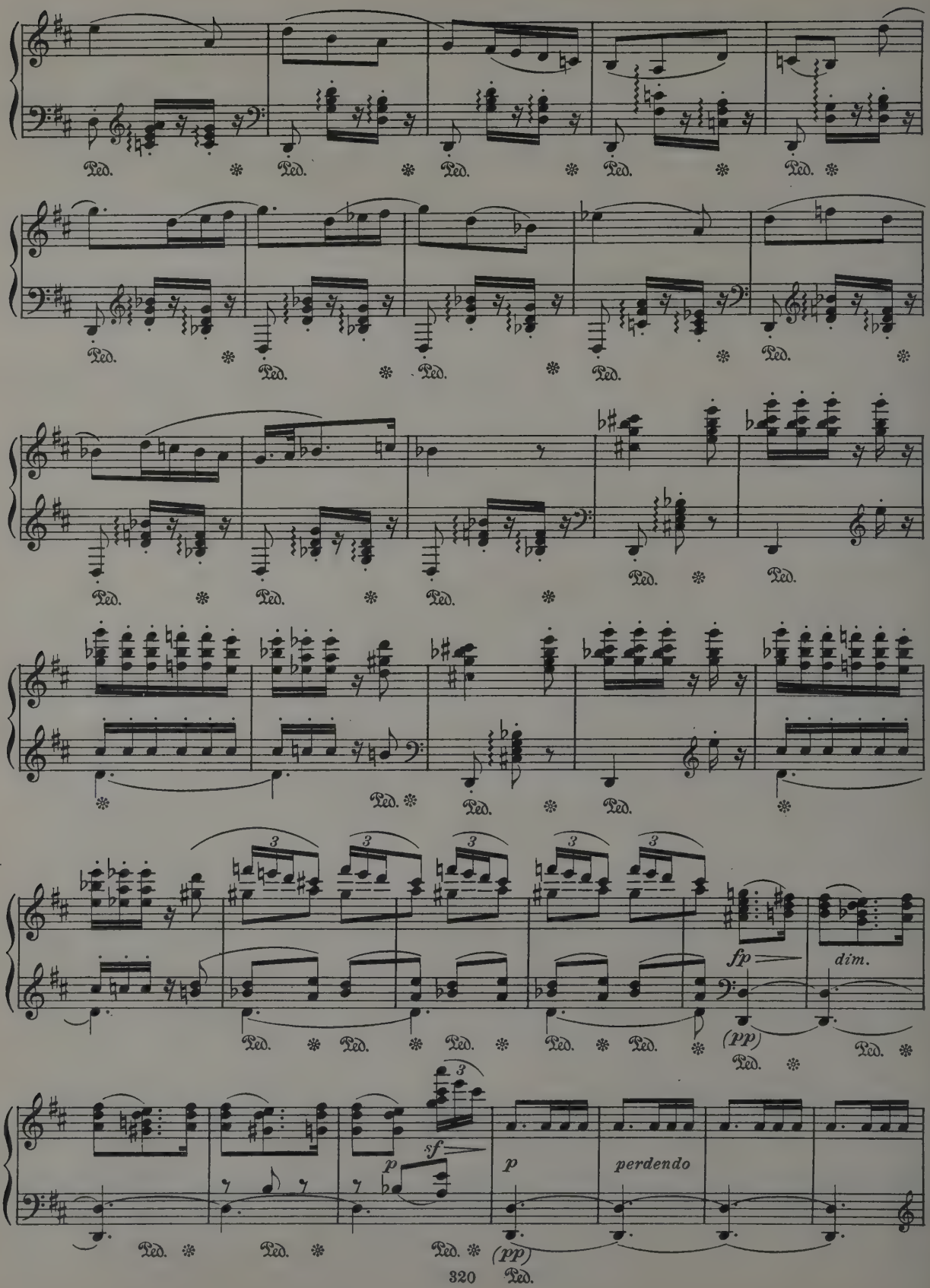
Moment Musical, Op. 94, No. 3.

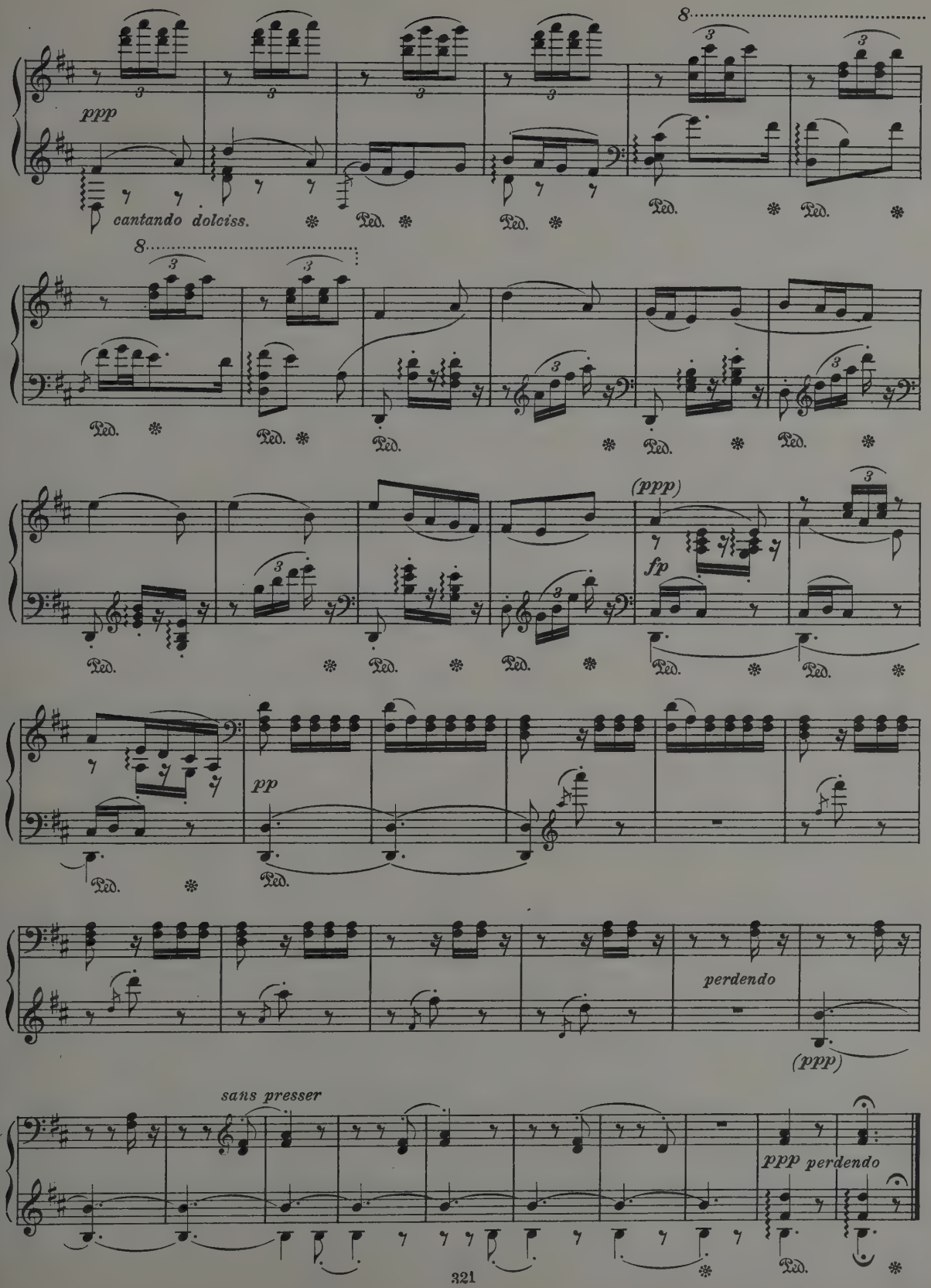


Hector Berlioz (1803-1869)

Dance of the Sylphs from "The Damnation of Faust"

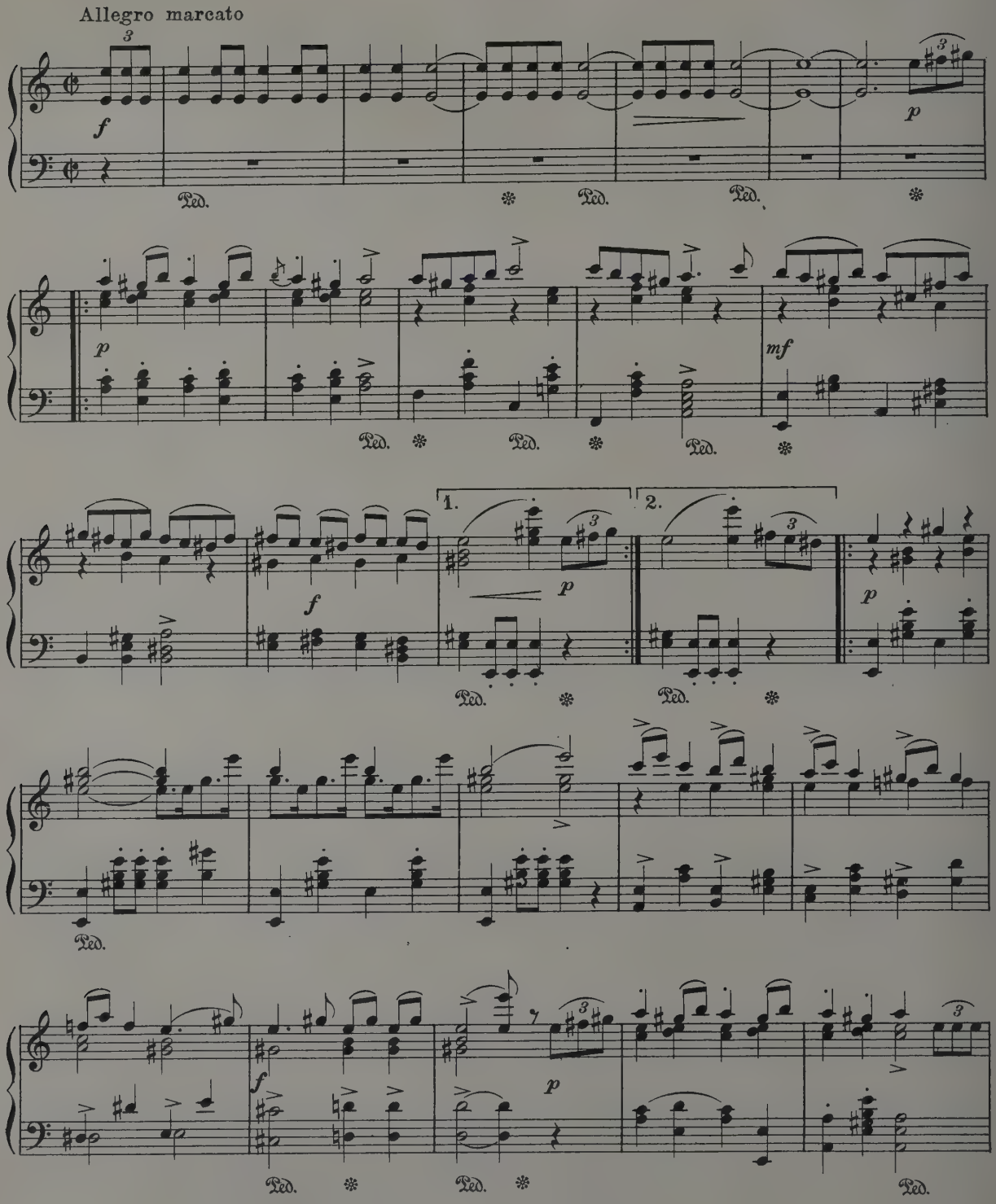


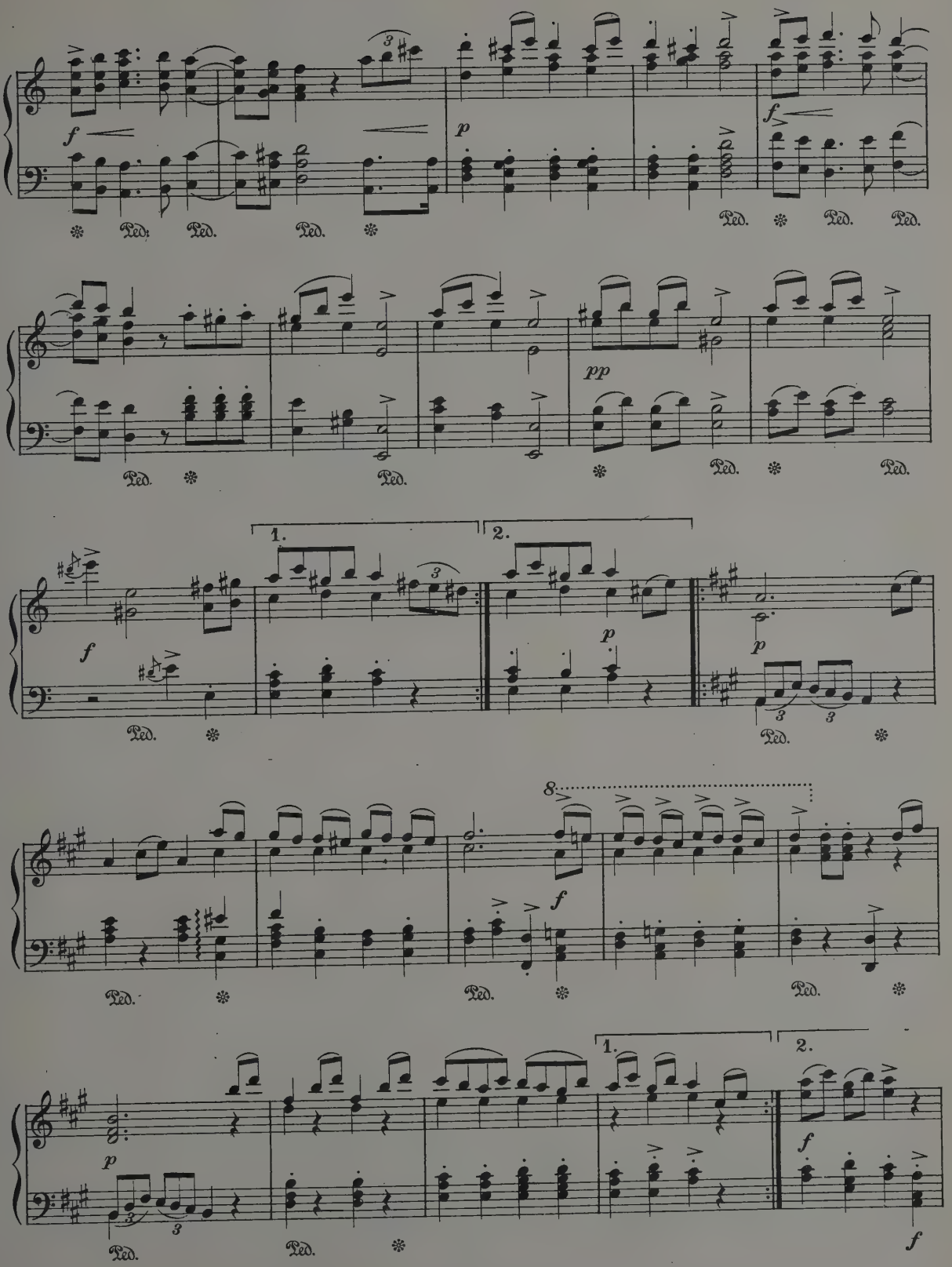

Ped.
fp
dim.
(pp)
sf
p
perdendo

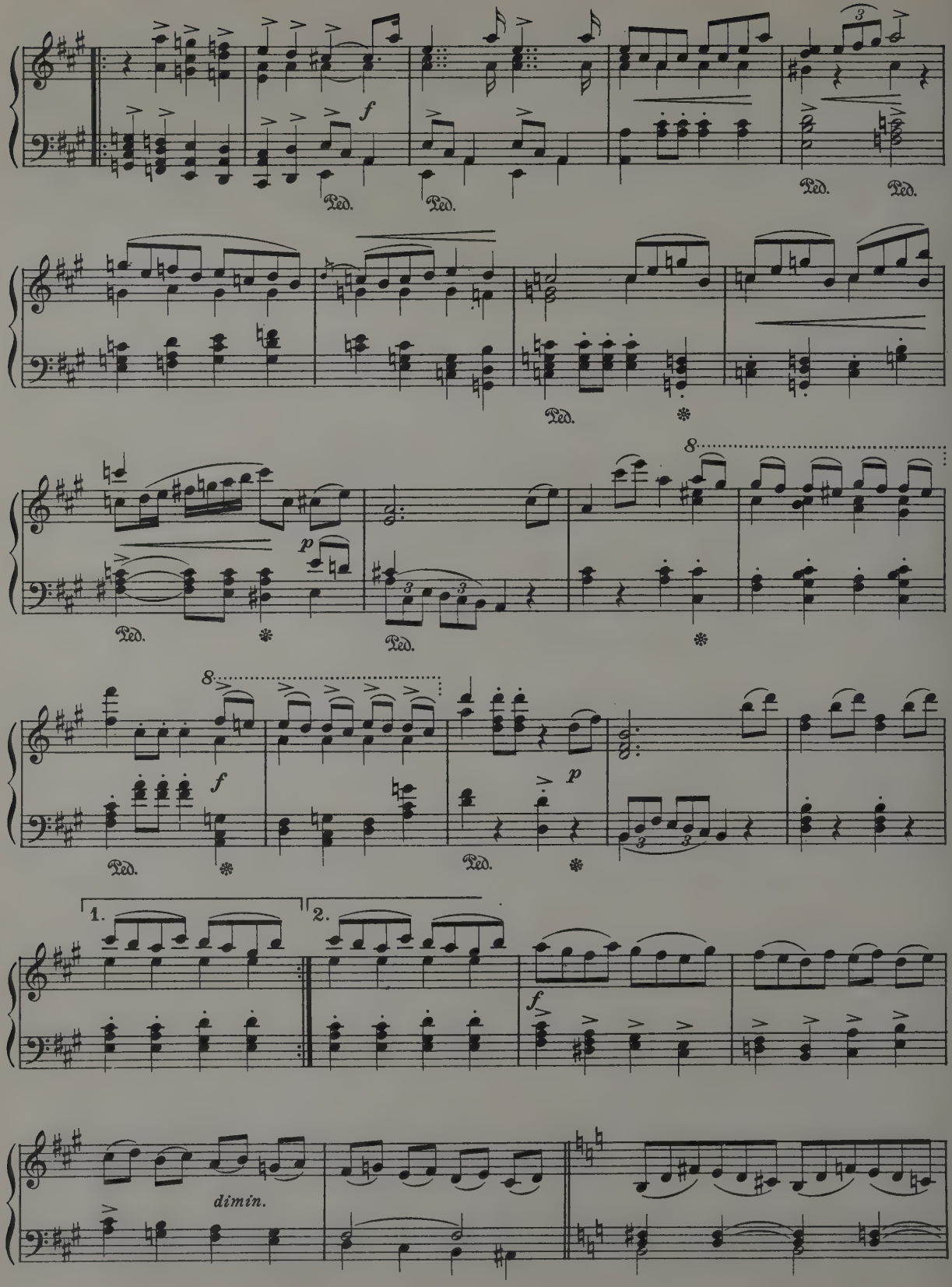

ppp
cantando dolciss.
Ped.
8
(ppp)
fp
pp
perdendo
(ppp)
sans presser
ppp perdendo

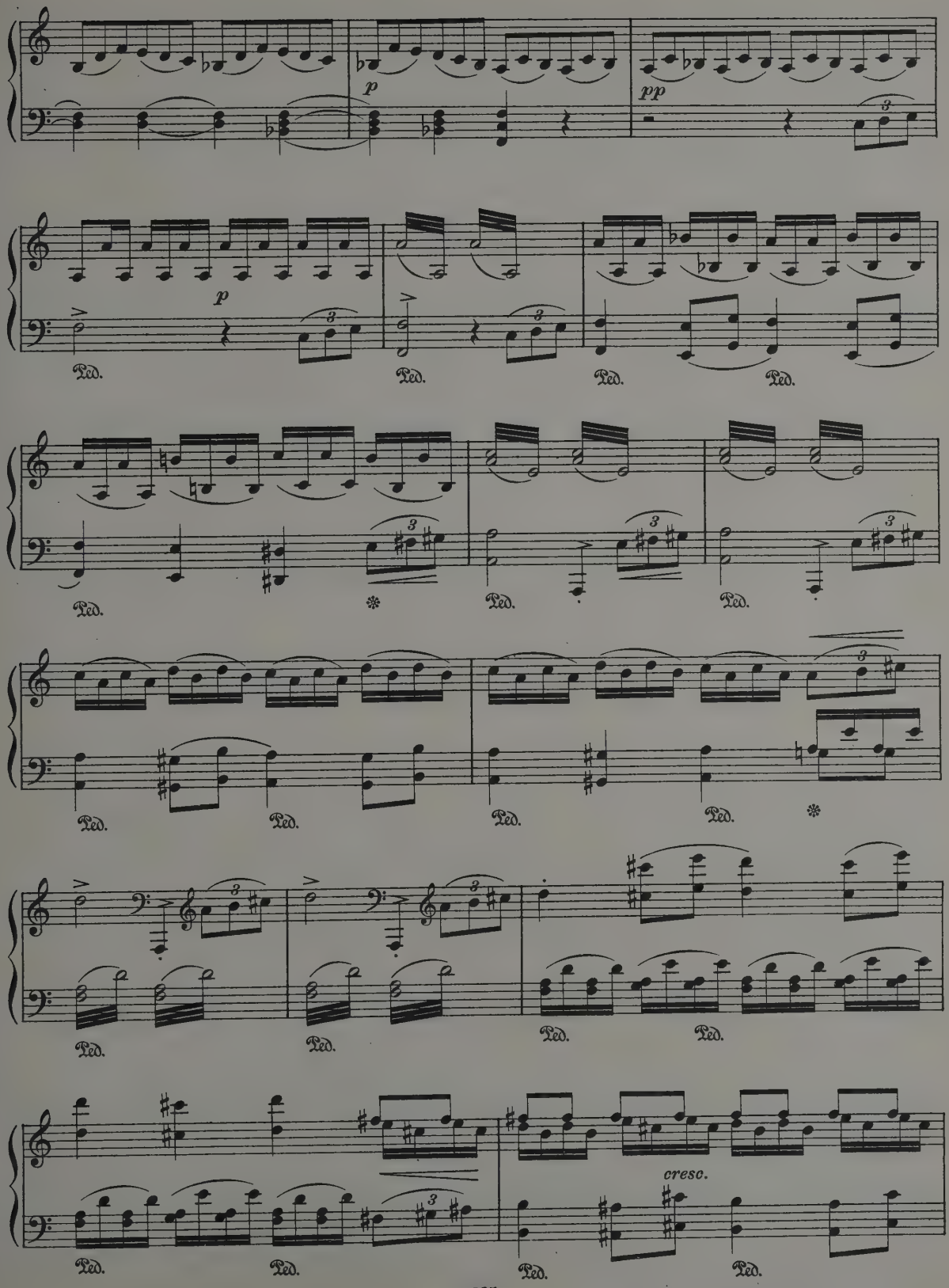
Hector Berlioz (1803-1869)

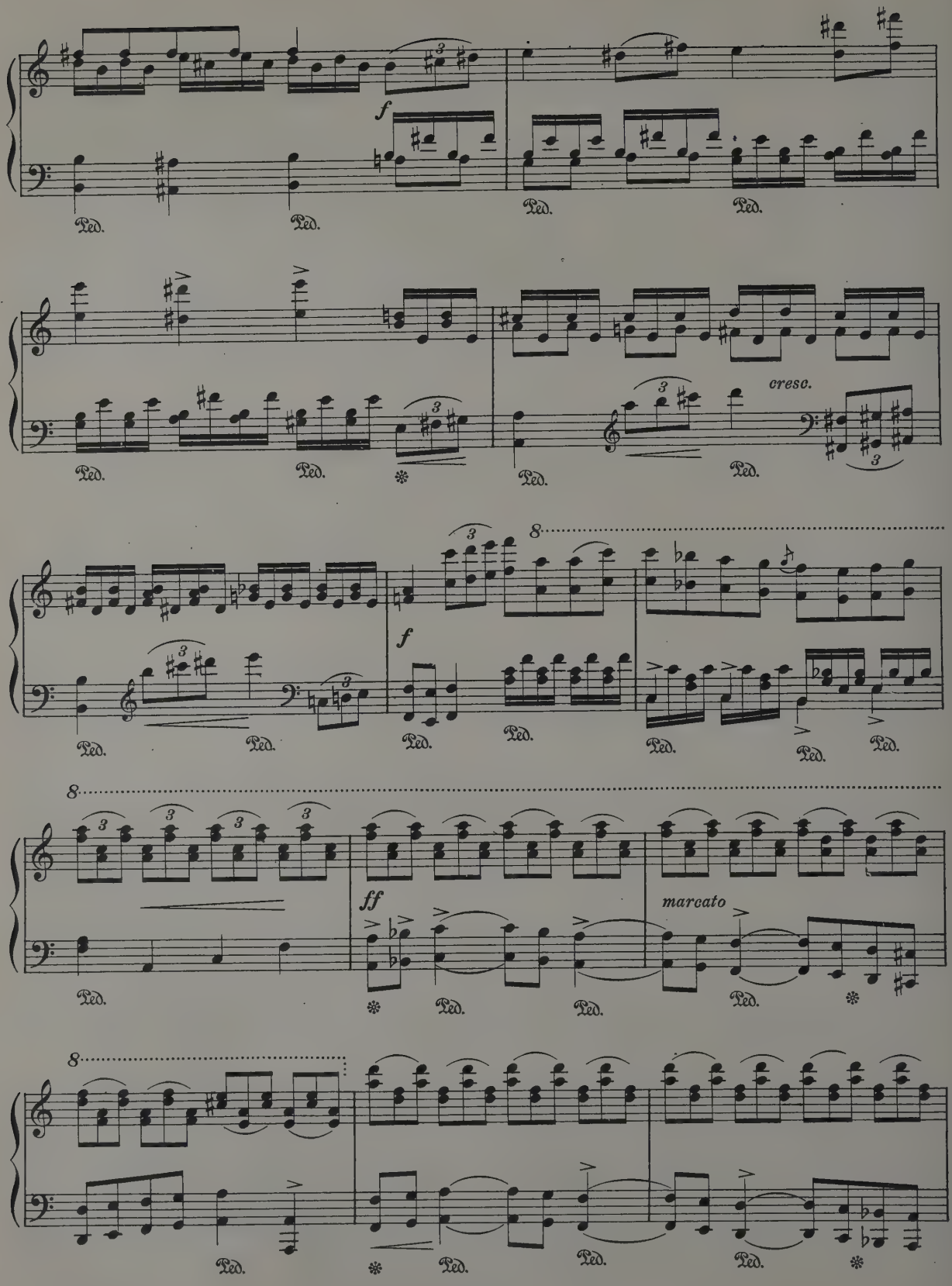
Hungarian March from "The Damnation of Faust"

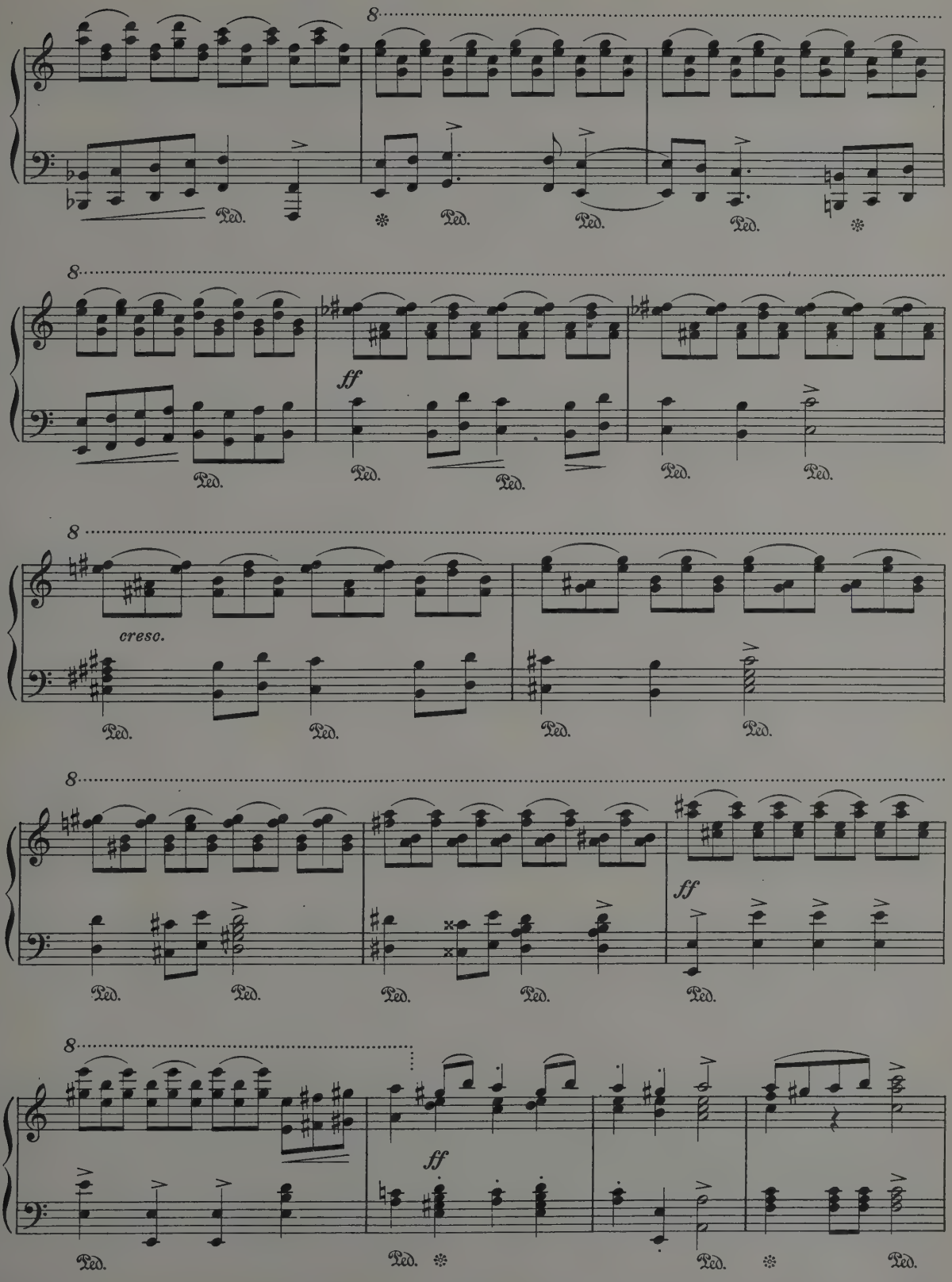


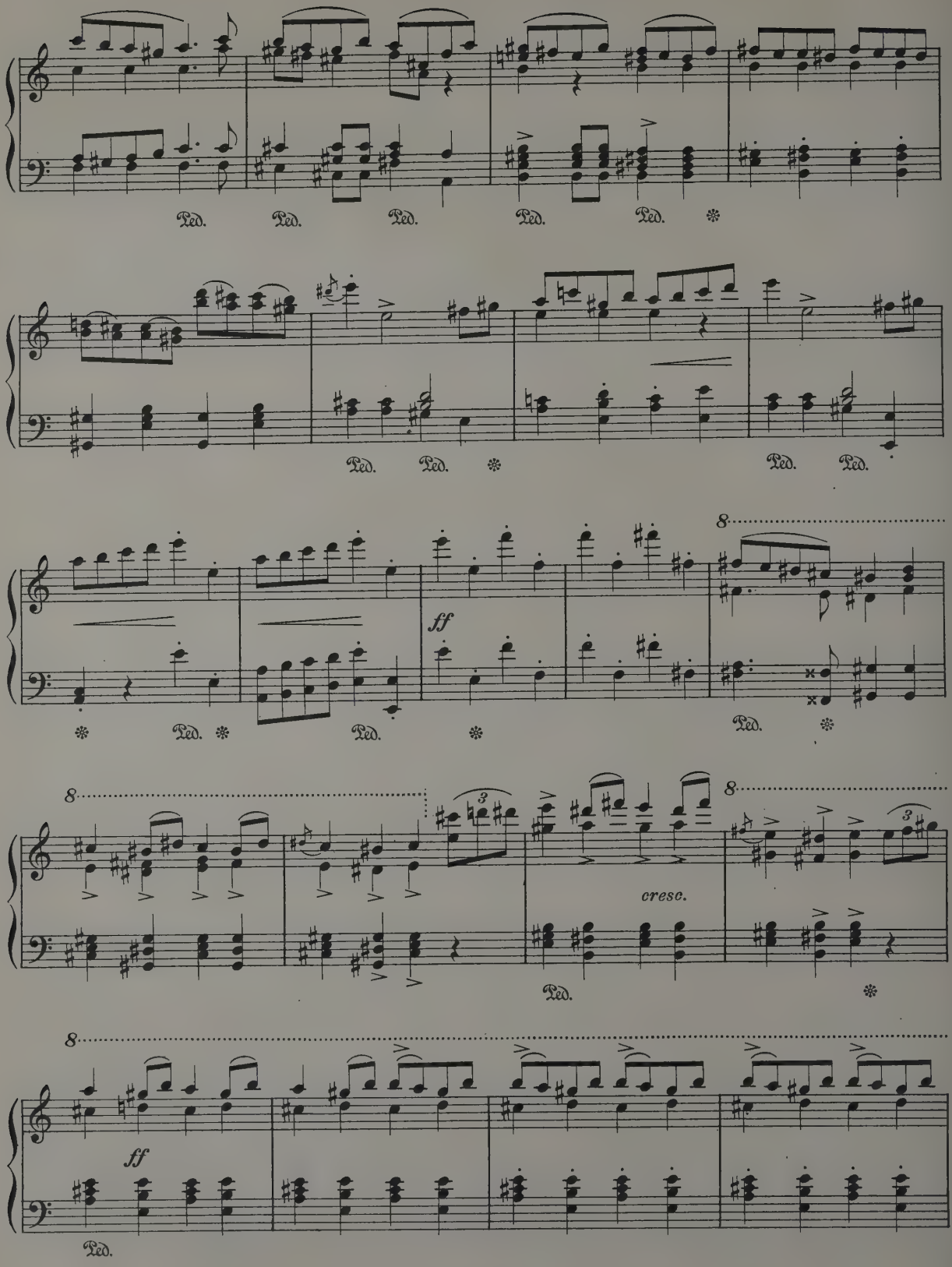

f
p
f
Ped.
pp
1.
2.
8

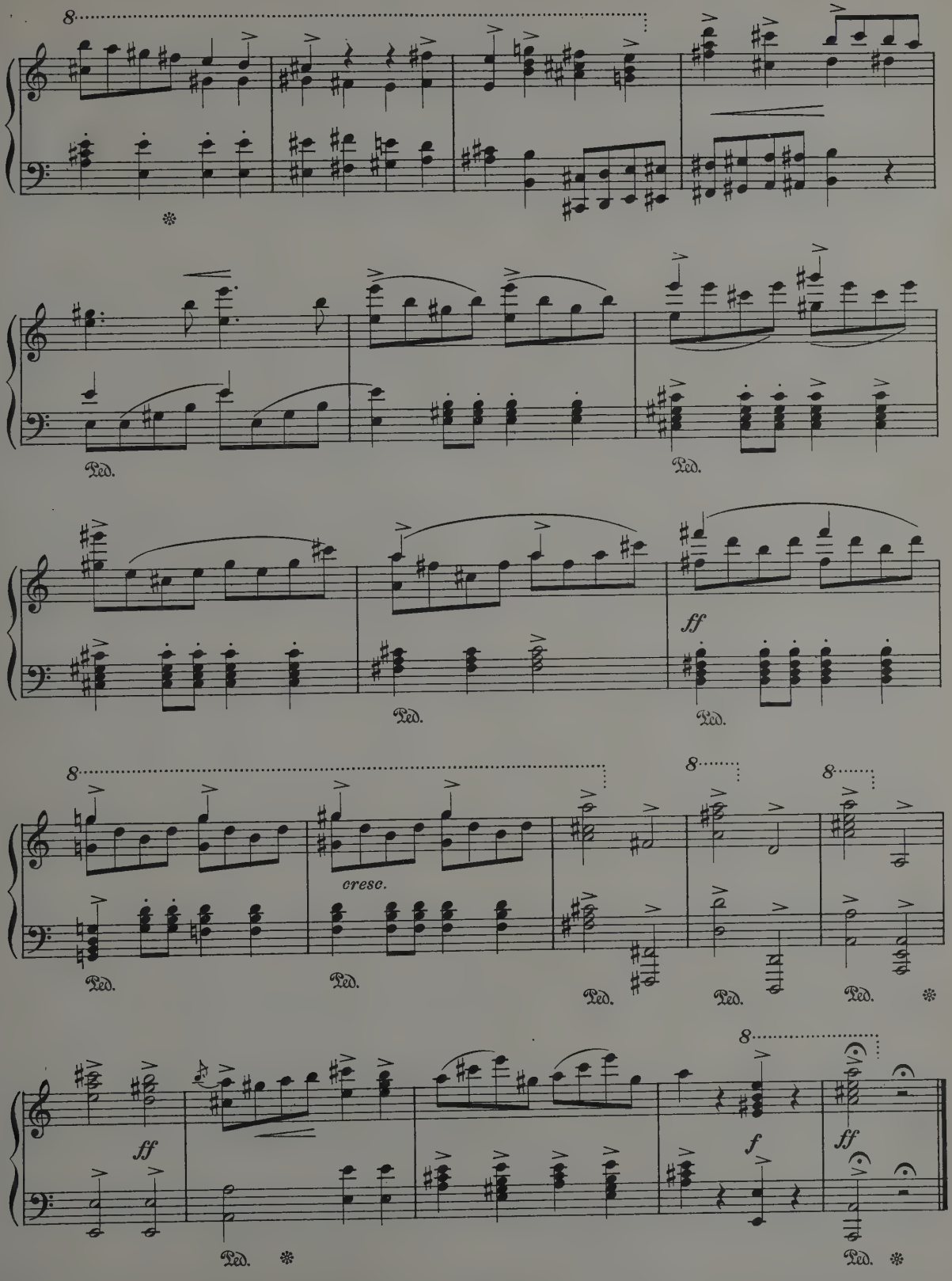

f
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
8
8
f
Ped.
Ped.
p
1.
2.
f
dimin.


p
pp
p
Ped.
cresc.


f
Ped.
cresc.
8
ff
marcato

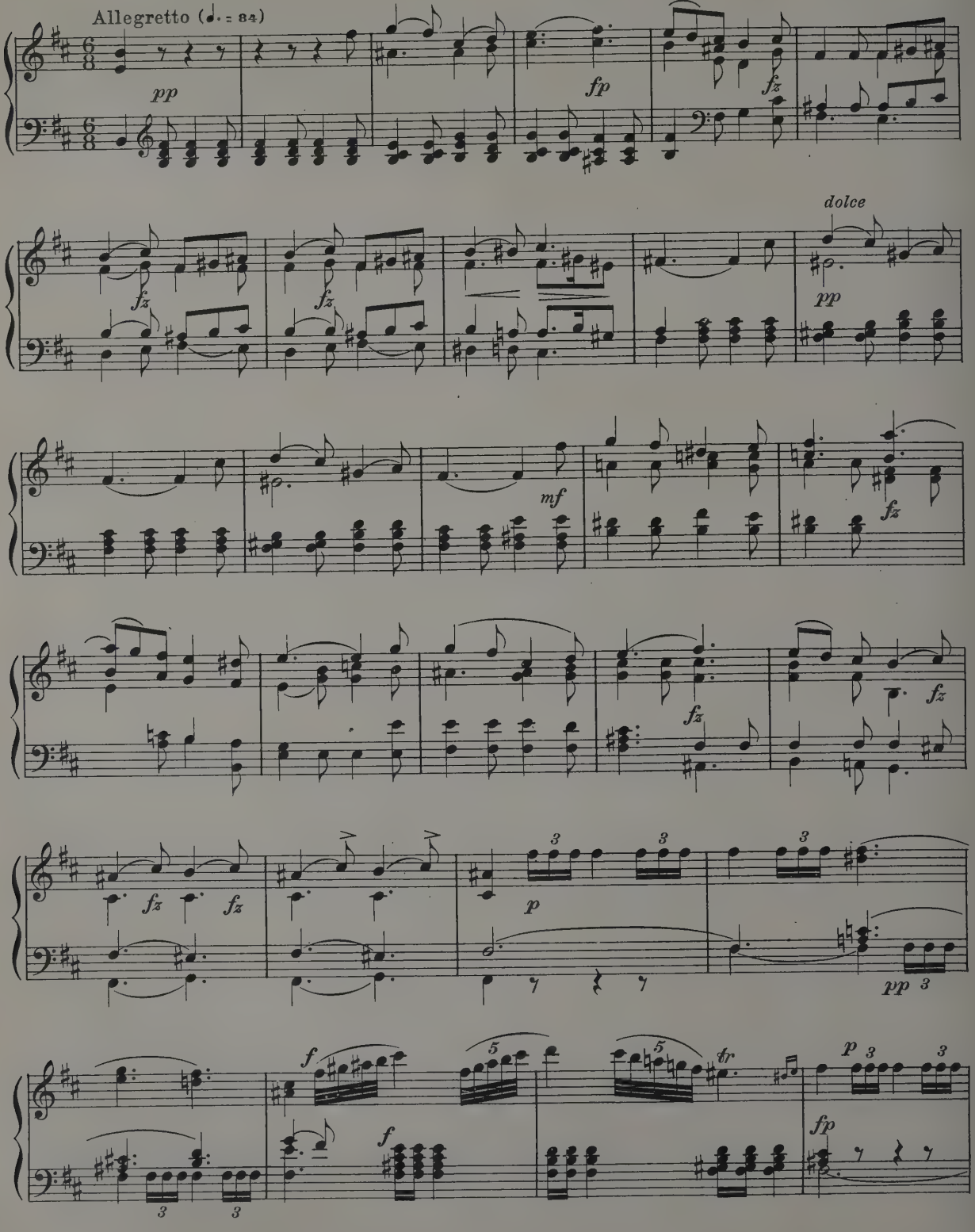

8
Ped.
8
ff
Ped.
8
cresc.
Ped.
8
ff
Ped.
8
ff
Ped.

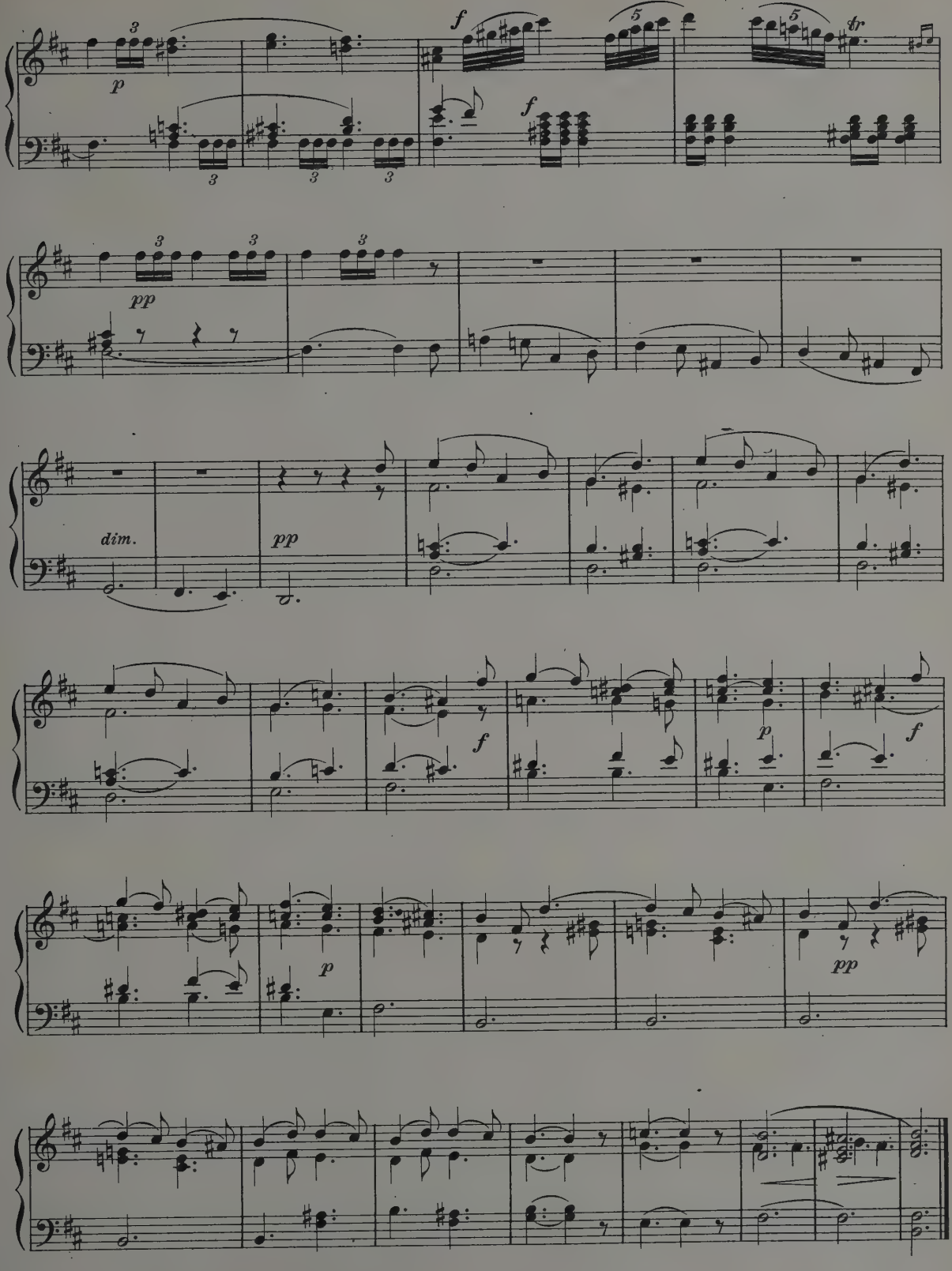

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
8
Ped.
Ped.
8
8
3
cresc.
Ped.
8
3
8
ff
Ped.


8
Ped.
Ped.
ff
Ped.
Ped.
8
8
8
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
8
ff
f
ff
Ped.
Ped.

Ludwig Spohr (1784-1859)

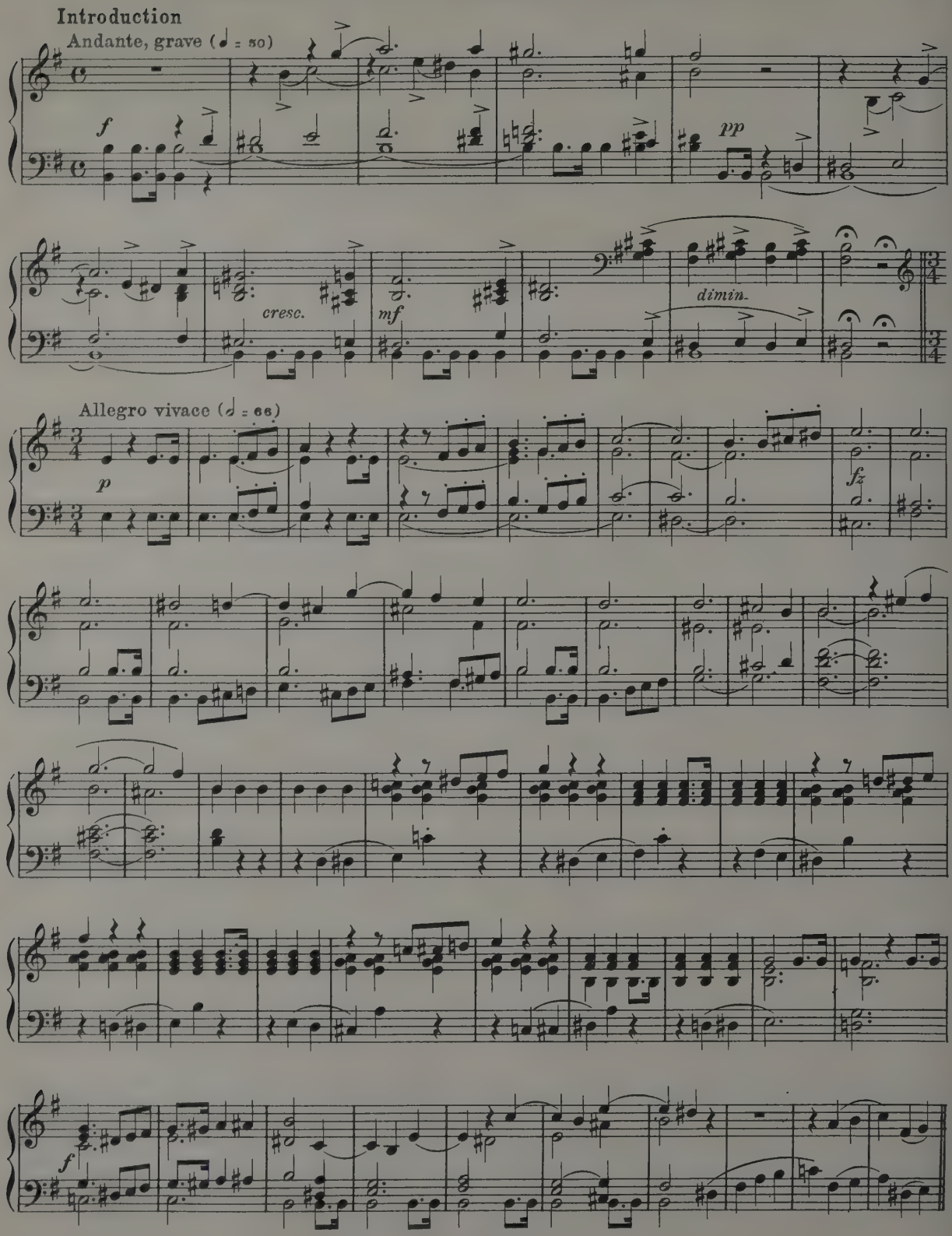
Finale to Act I "Jessonda"




p
f
f
tr
pp
dim.
pp
f
p
f
p
pp

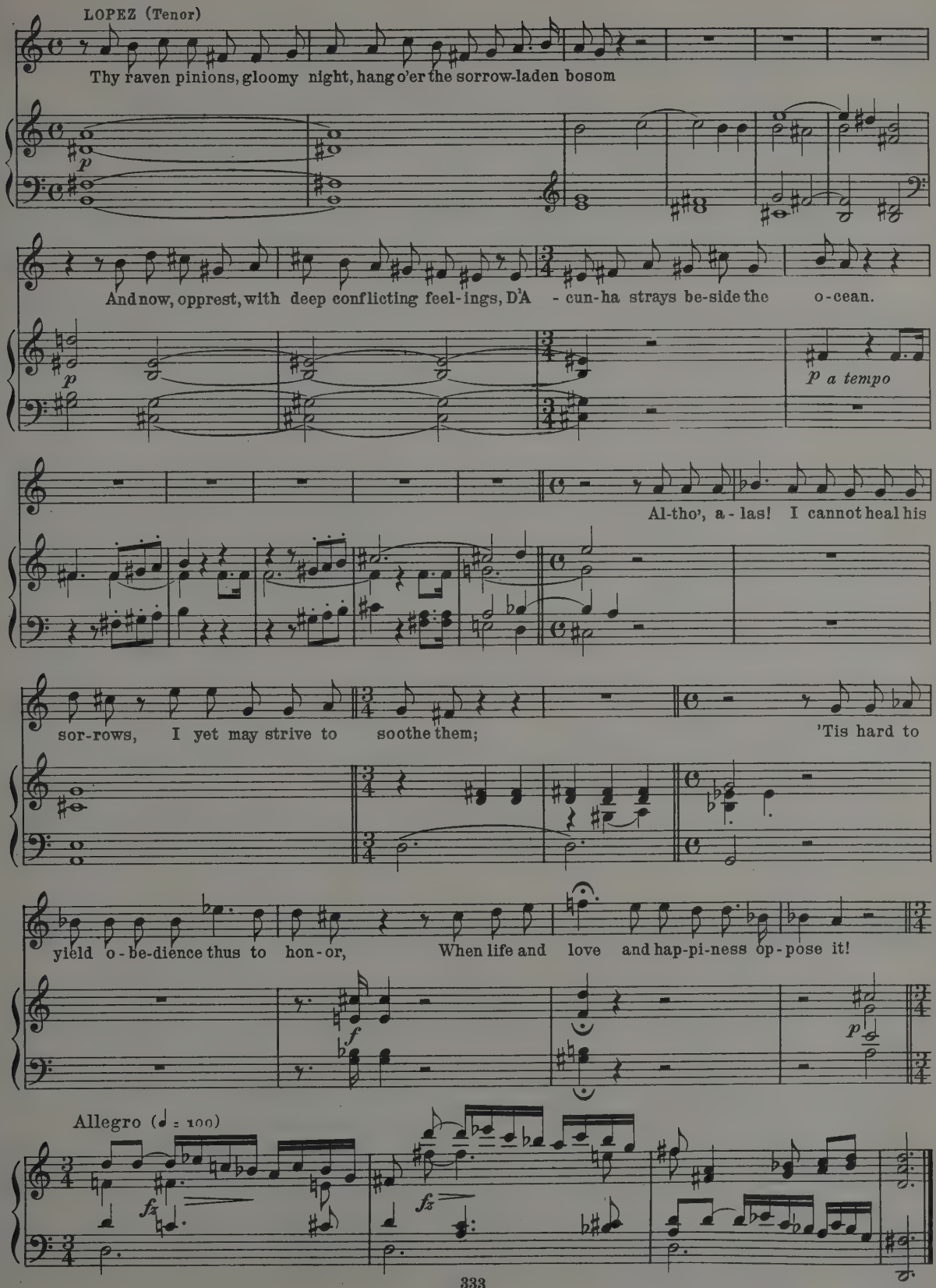
Ludwig Spohr (1784-1859)

Introduction to Act III of "Jessonda" and Recitative of Lopez



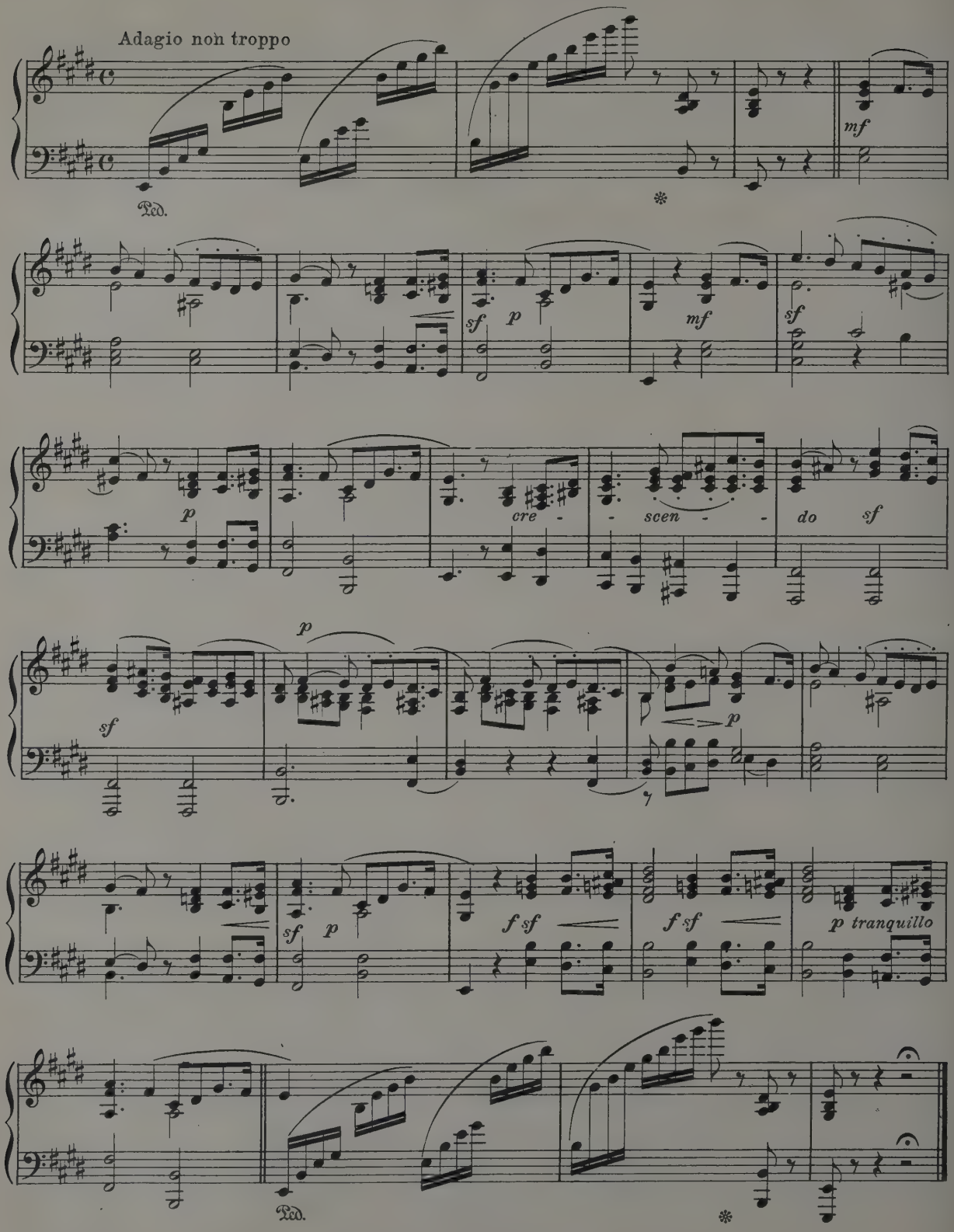
Recitativo

LOPEZ (Tenor)


Thy raven pinions, gloomy night, hang o'er the sorrow-laden bosom
p
And now, oppress, with deep conflicting feel-ings, D'A - cun-ha strays be-side the o-cean.
p
p a tempo
Al-tho', a-las! I cannot heal his
sor-rows, I yet may strive to soothe them;
'Tis hard to
yield o-be-dience thus to hon-or, When life and love and hap-pi-ness op-pose it!
f
p
Allegro (♩ = 100)
fz
fz

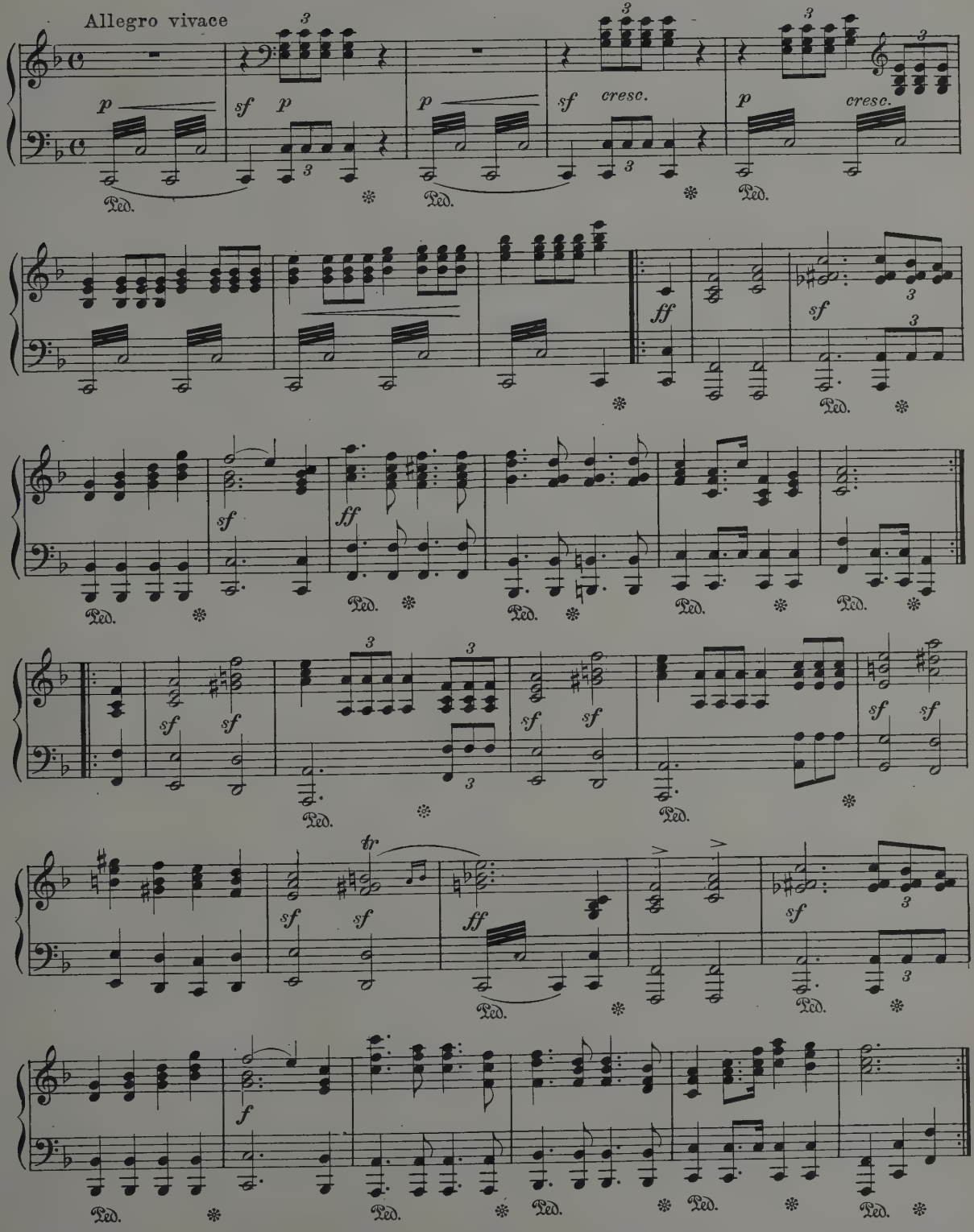
F. Mendelssohn-Bartholdy (1809-1847)

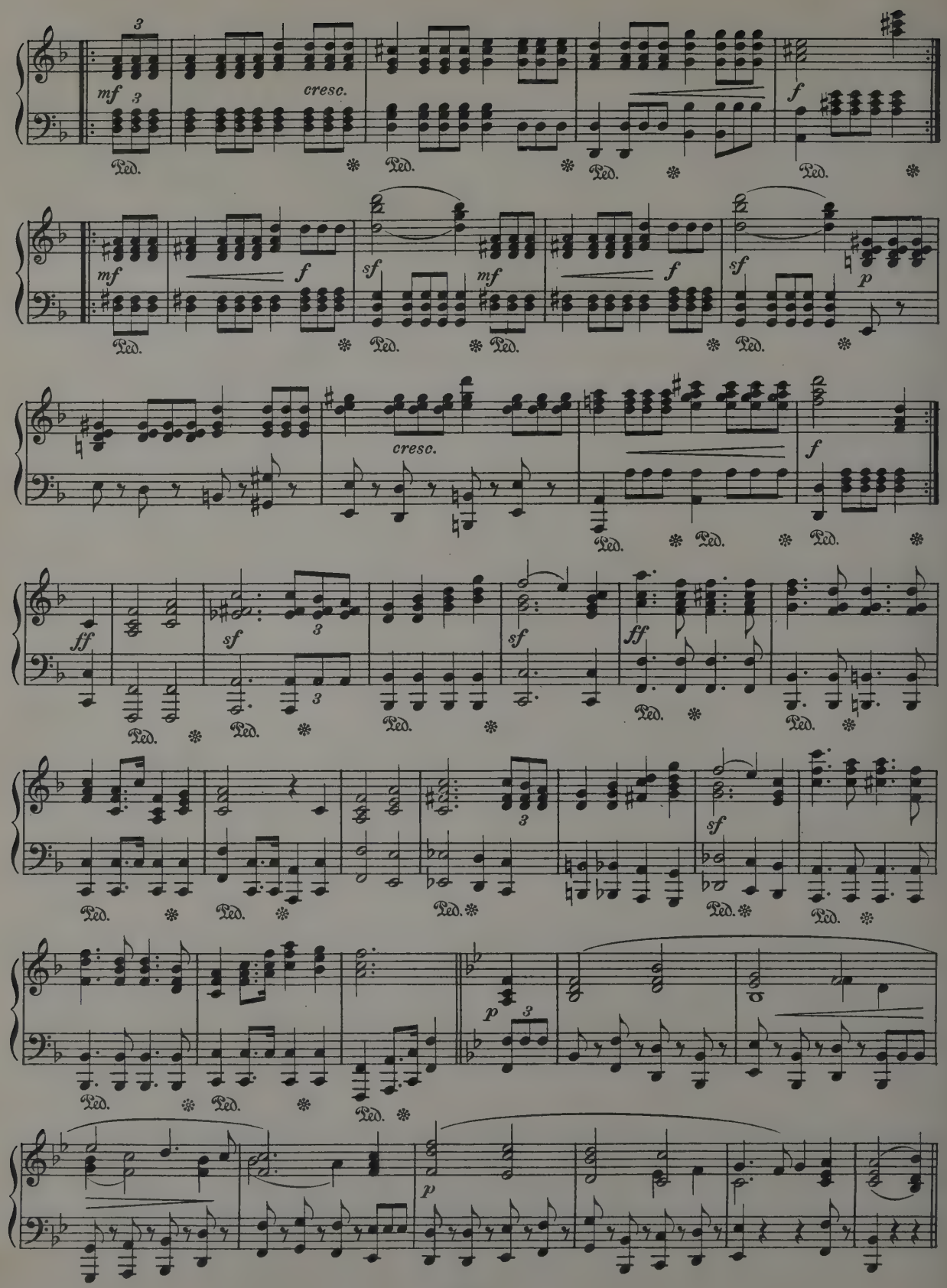
Song without Words

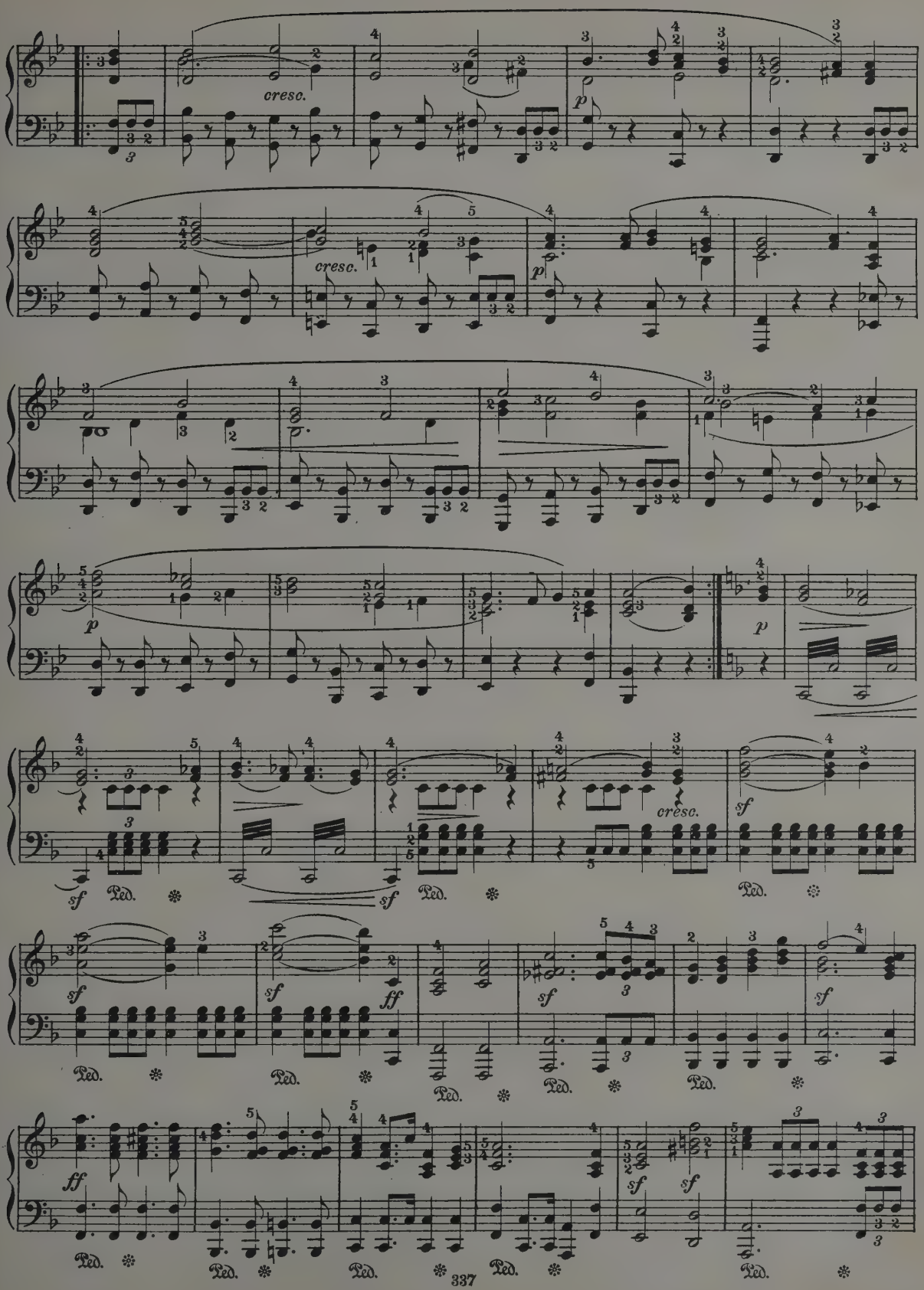


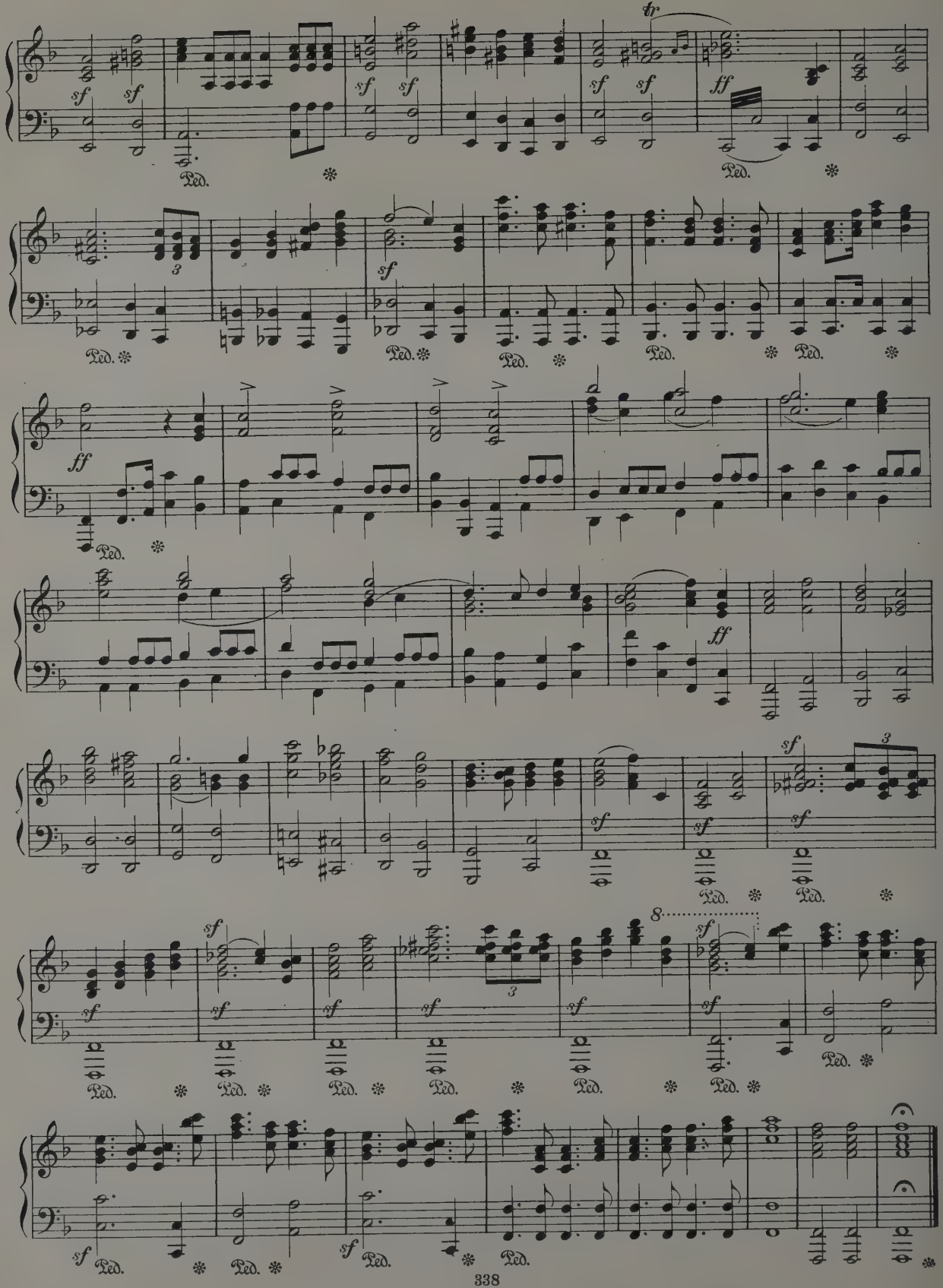
F. Mendelssohn-Bartholdy (1809-1847)

March of the Priests from "Athalia"



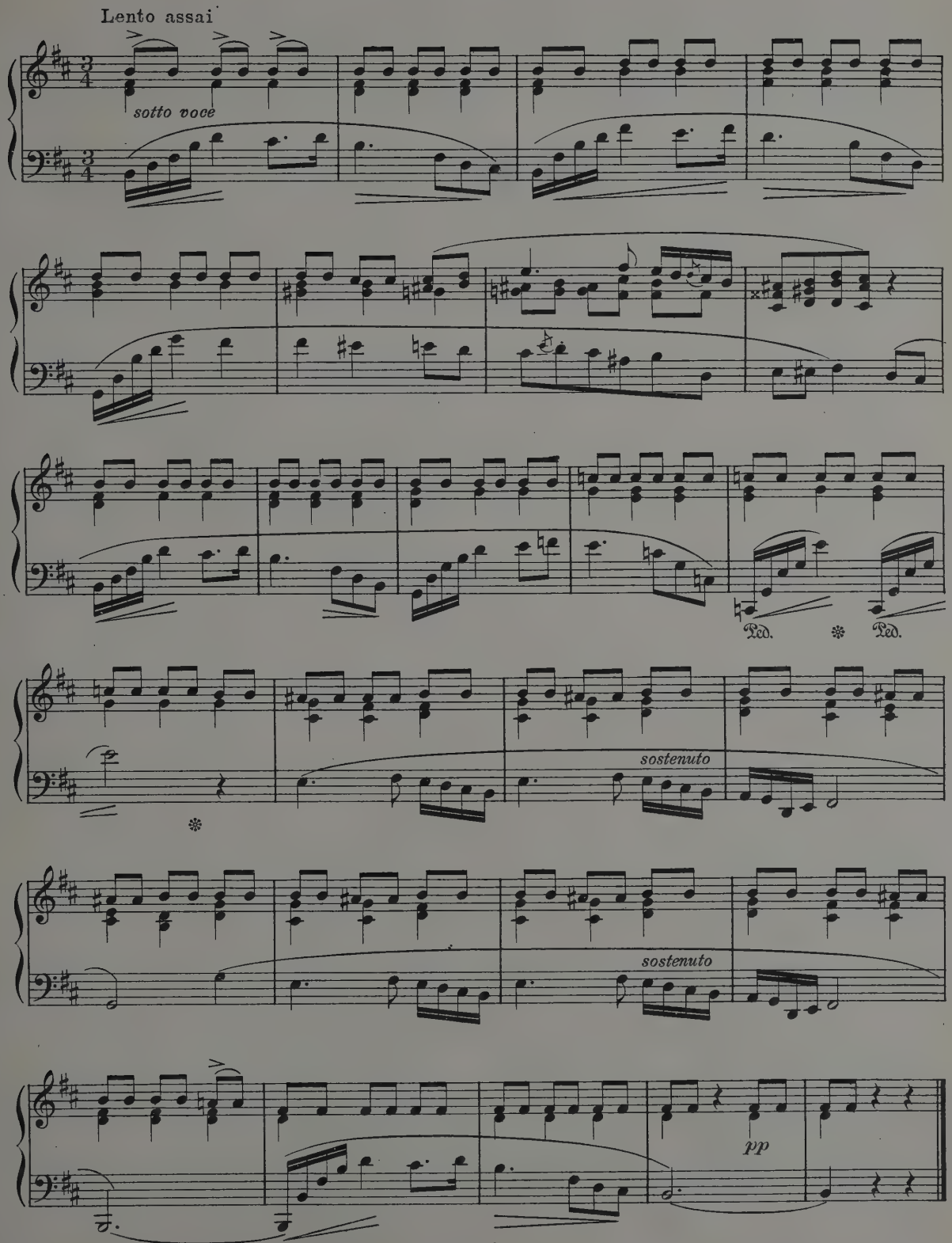

mf
cresc.
f
sf
p
ff
Ped.


cresc.
p
cresc.
p
p
p
cresc.
sf
sf
Ped.
sf
Ped.
Ped.
sf
sf
ff
sf
sf
Ped.
Ped.
Ped.
Ped.
Ped.
ff
sf
sf
Ped.
Ped.
Ped.
Ped.
Ped.


tr
sf
ff
Ped.
8
3

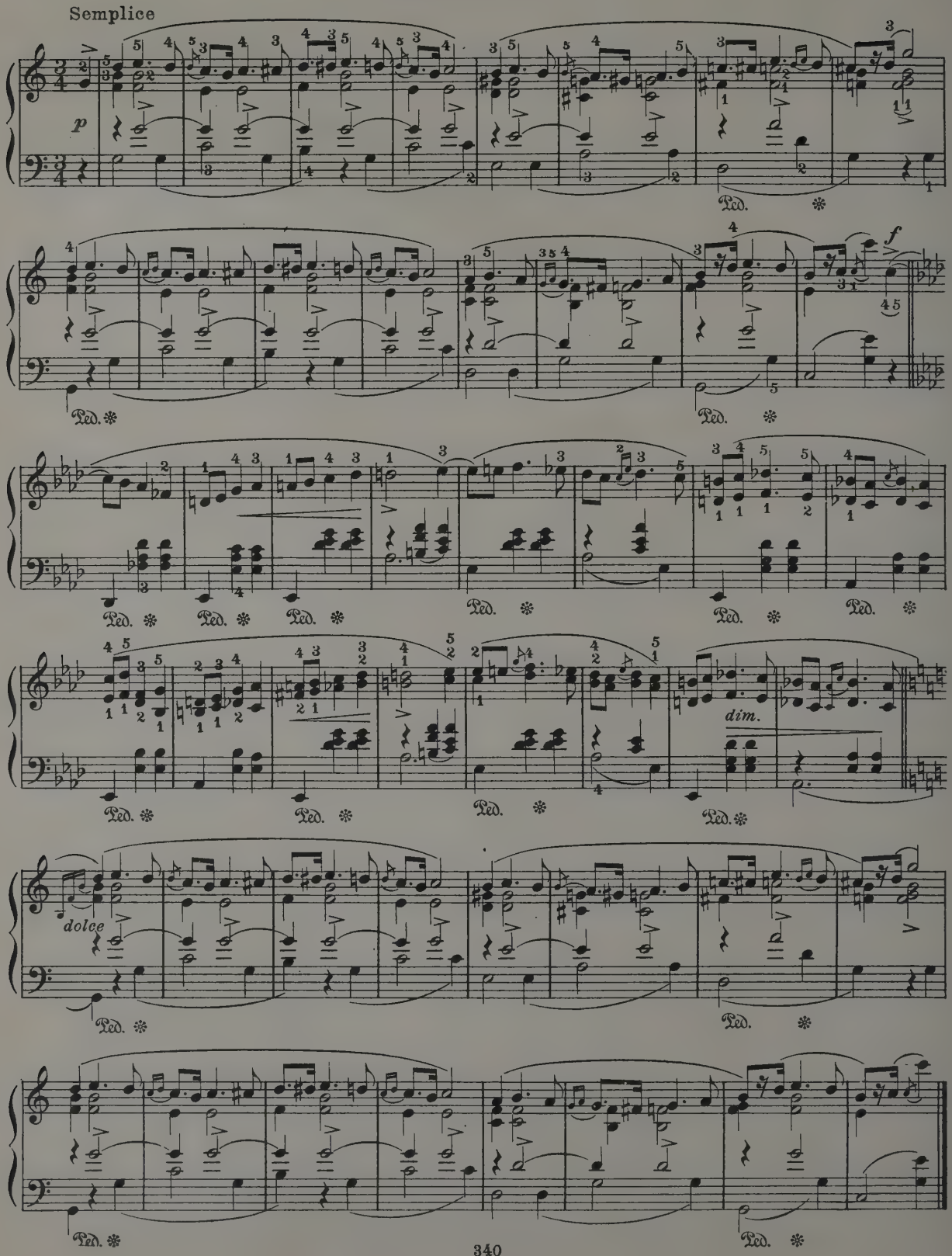
Frédéric Chopin (1809–1849)

Prelude (Op. 28, No 6)



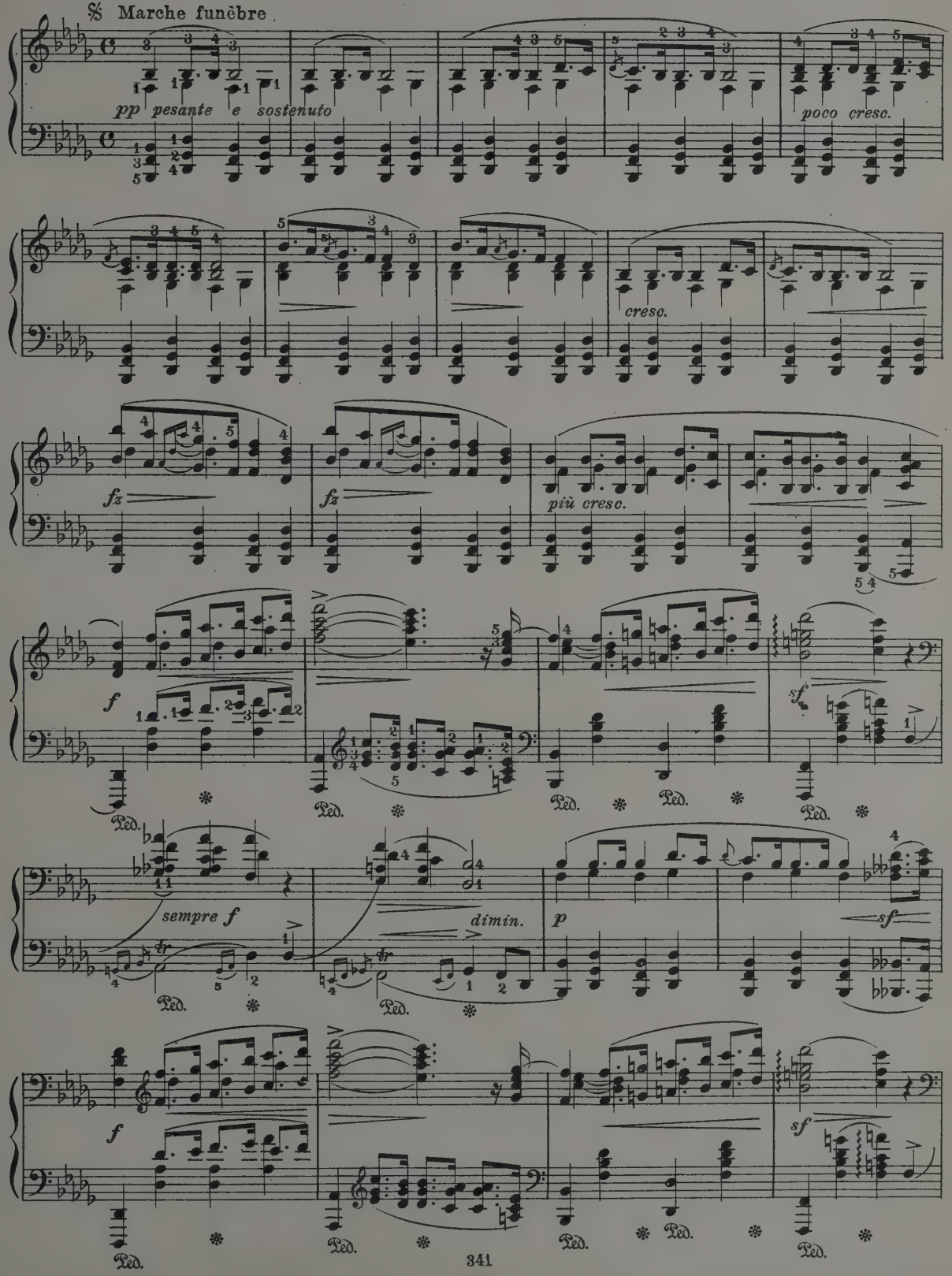
Frédéric Chopin (1809–1849)

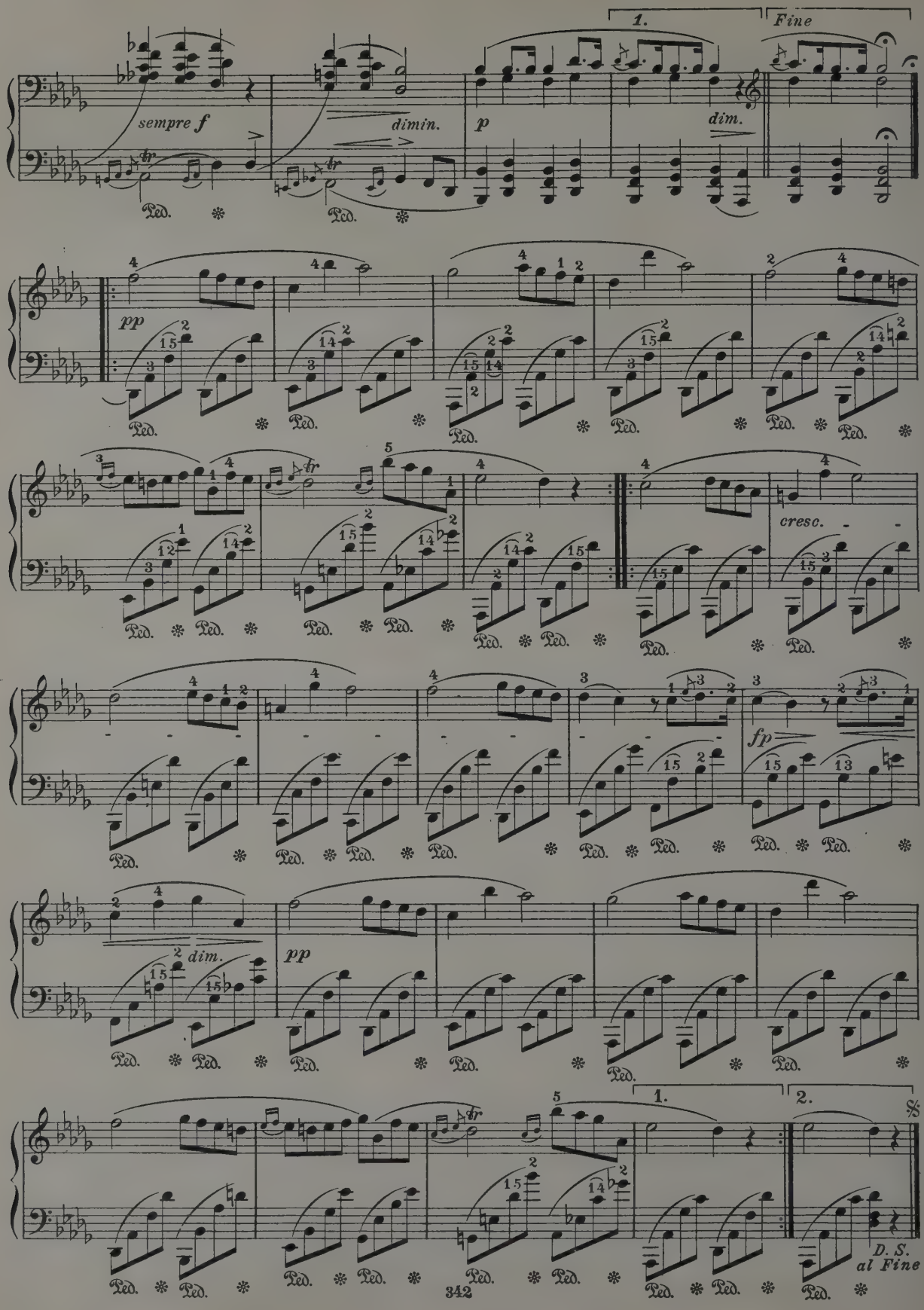
Mazurka (Op. 33, Nº 3)



Frédéric Chopin (1809–1849)

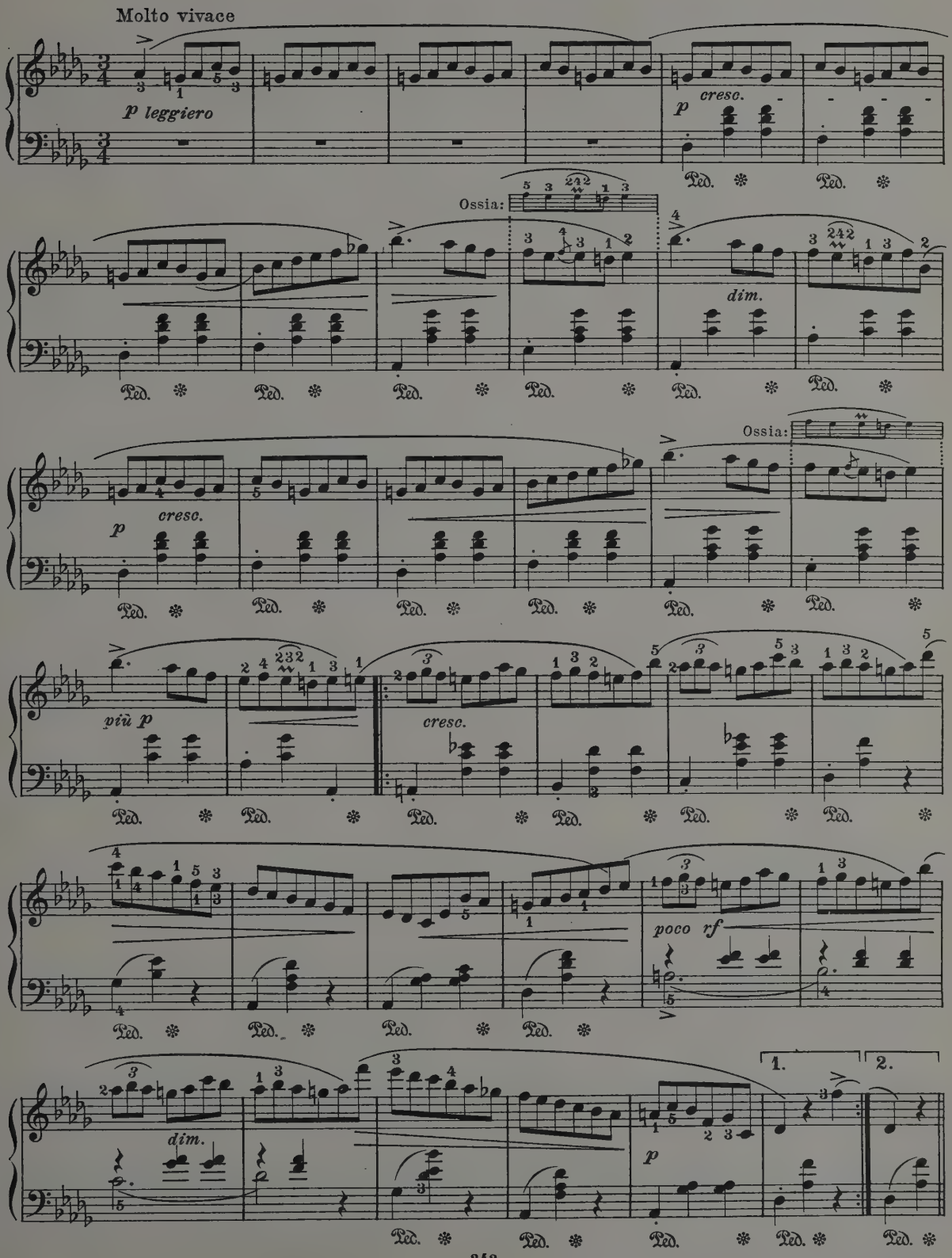
Marche Funèbre from the Sonata Op. 35

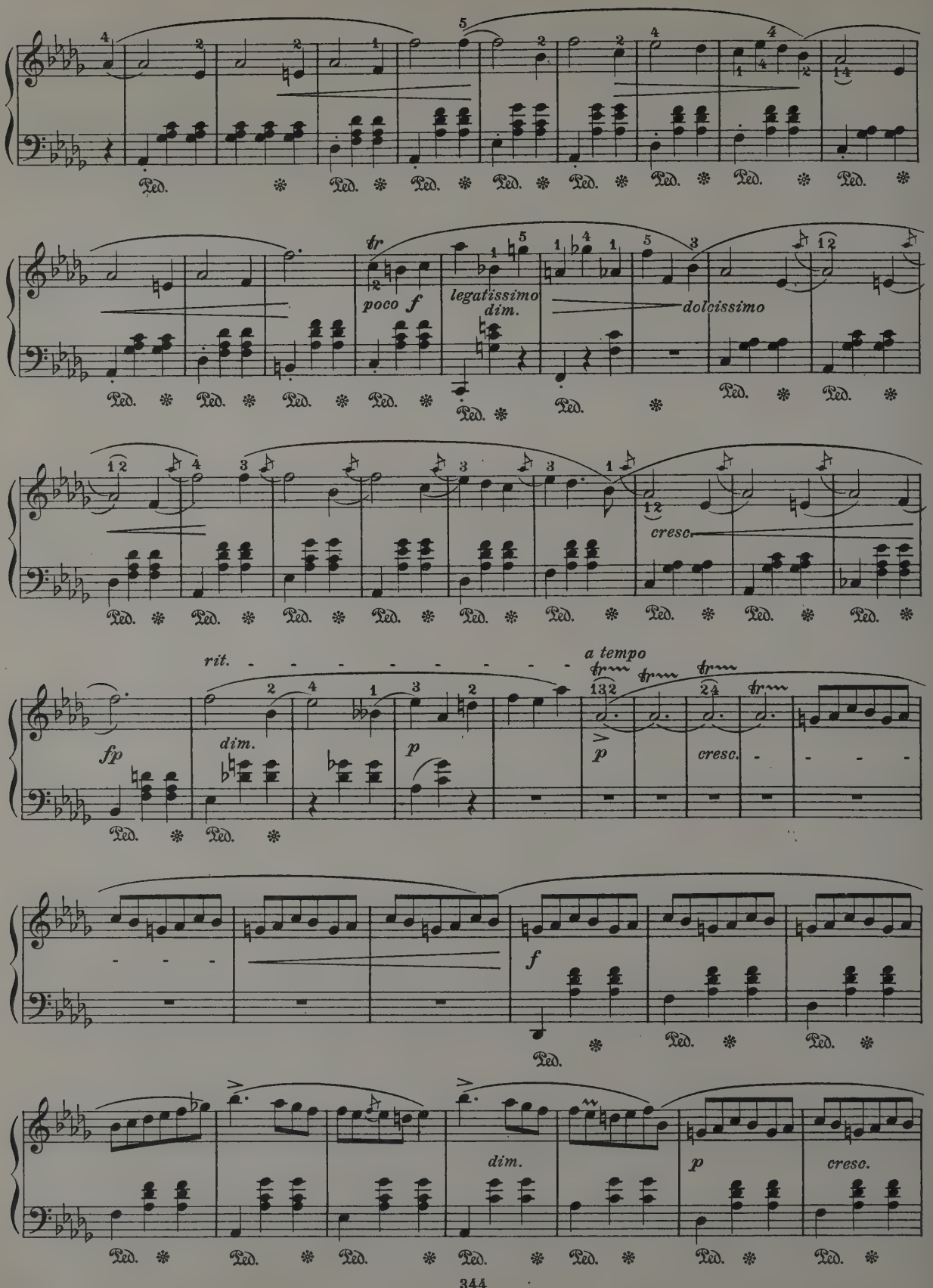


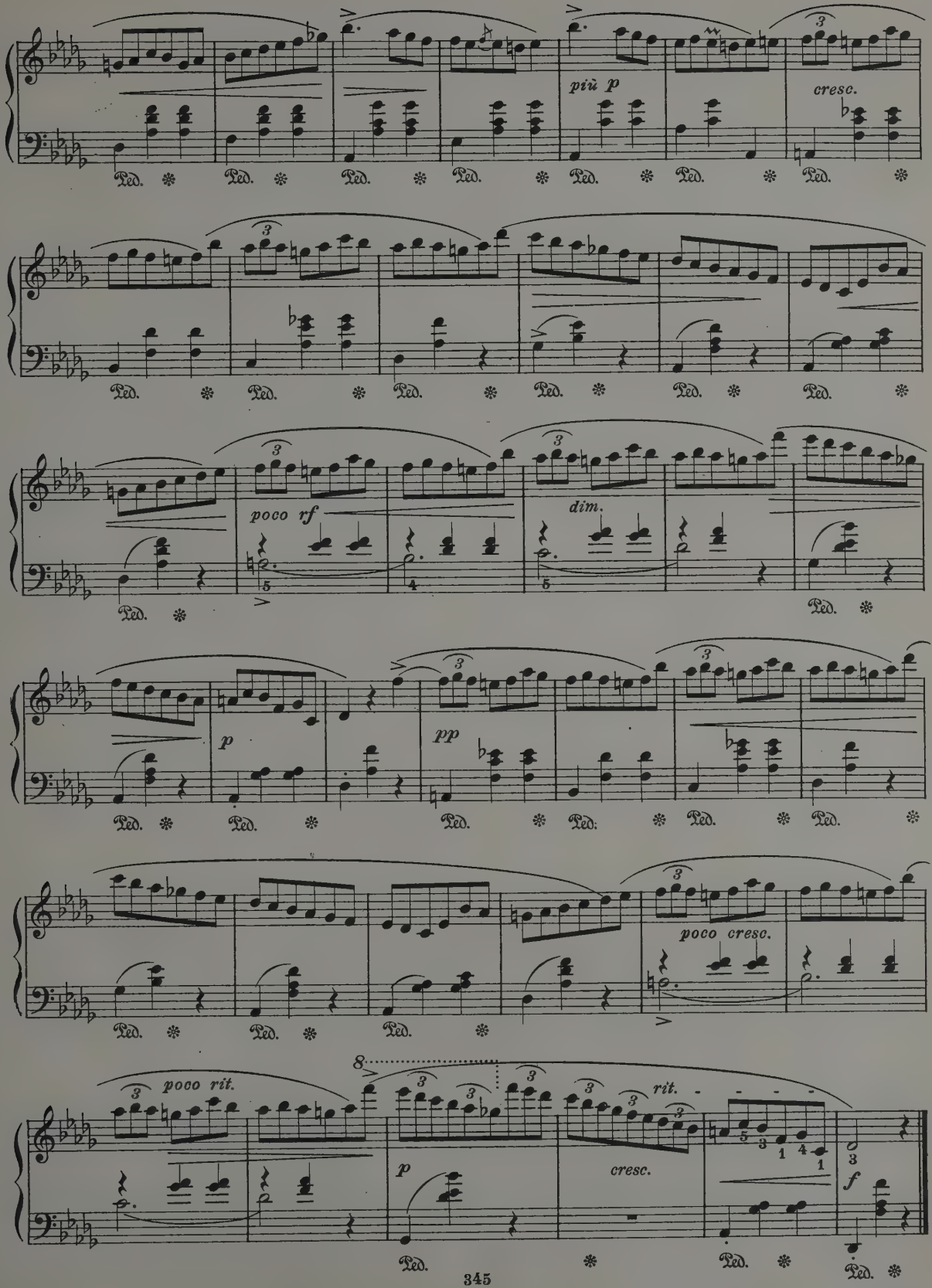

1.
Fine
sempre f
dimin.
p
dim.
pp
cresc.
fp
dim.
pp
1.
2.
D. S.
al Fine

Fr. Chopin (1809 - 1849)

Valse (Op. 64, No 1)

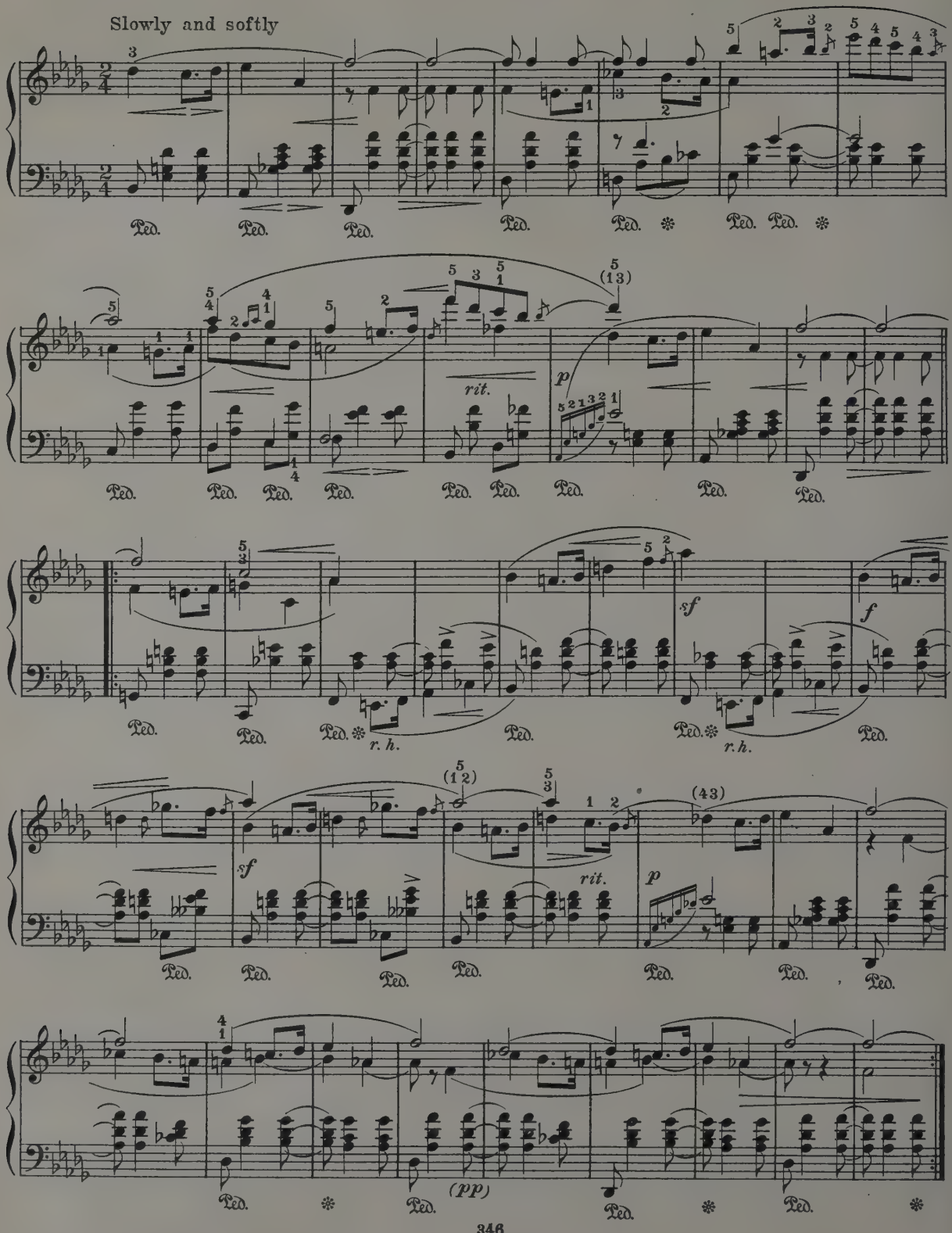



Ped.
tr
poco f
legatissimo
dim.
dolcissimo
cresc.
rit.
a tempo
fp
dim.
p
cresc.
f
dim.
p
cresc.


più p
cresc.
poco rf
dim.
p
pp
poco cresc.
poco rit.
rit.
cresc.
f
Ped.

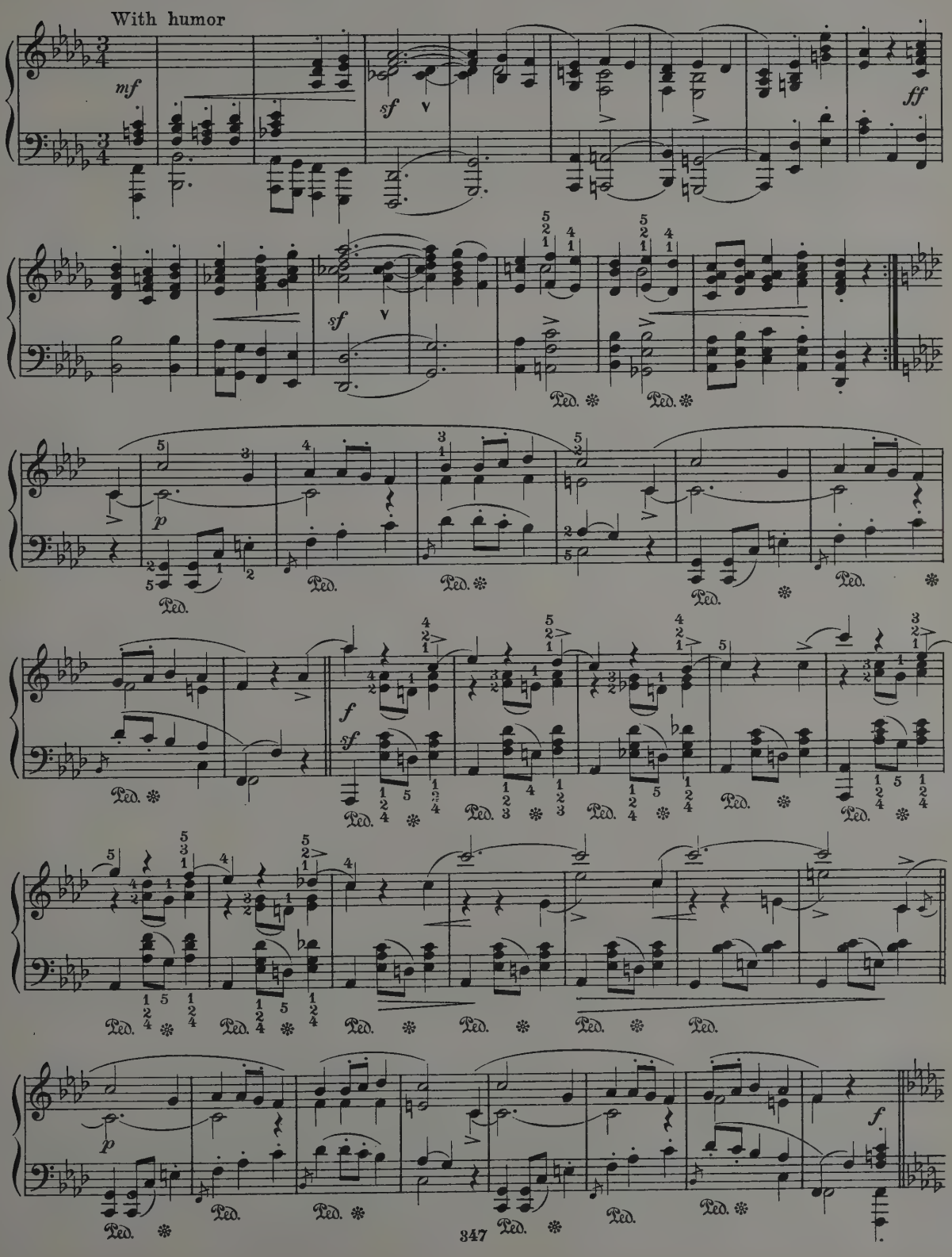
Robert Schumann (1810–1856)

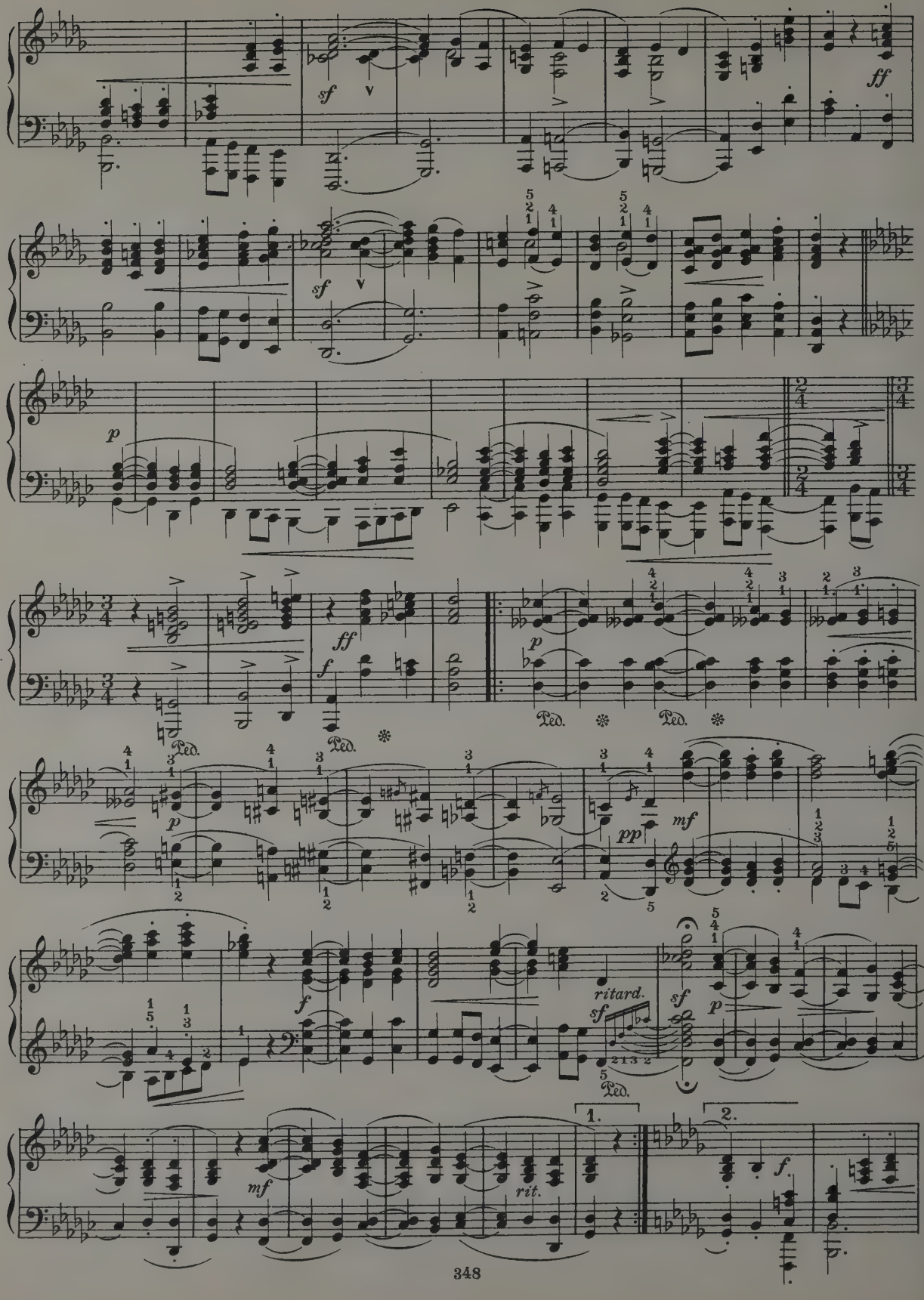
„Warum?" from "Phantasiestücke" (Op.12)

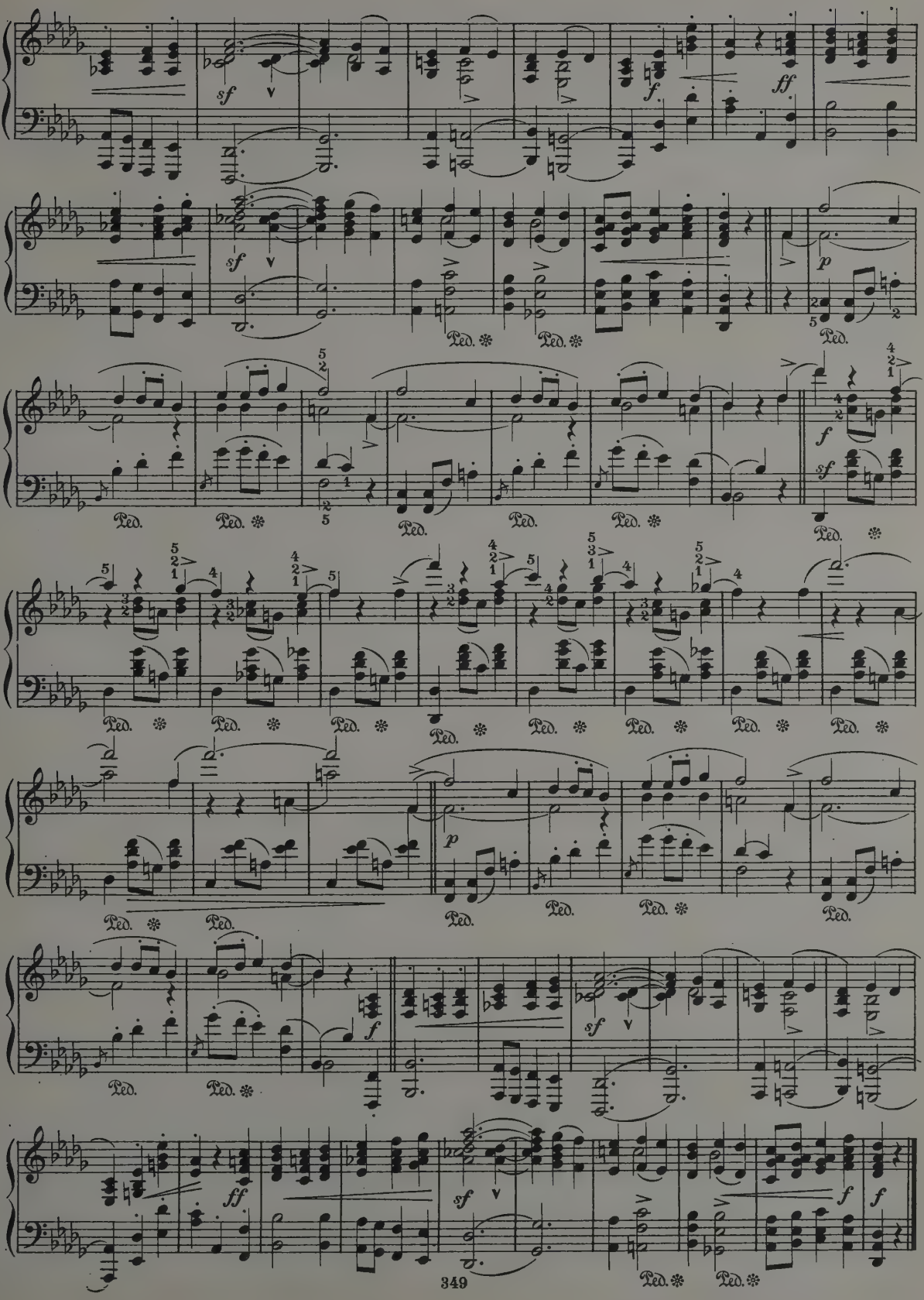


Robert Schumann (1810 – 1856)

„Grillen" from "Phantasiestücke" (Op. 12)

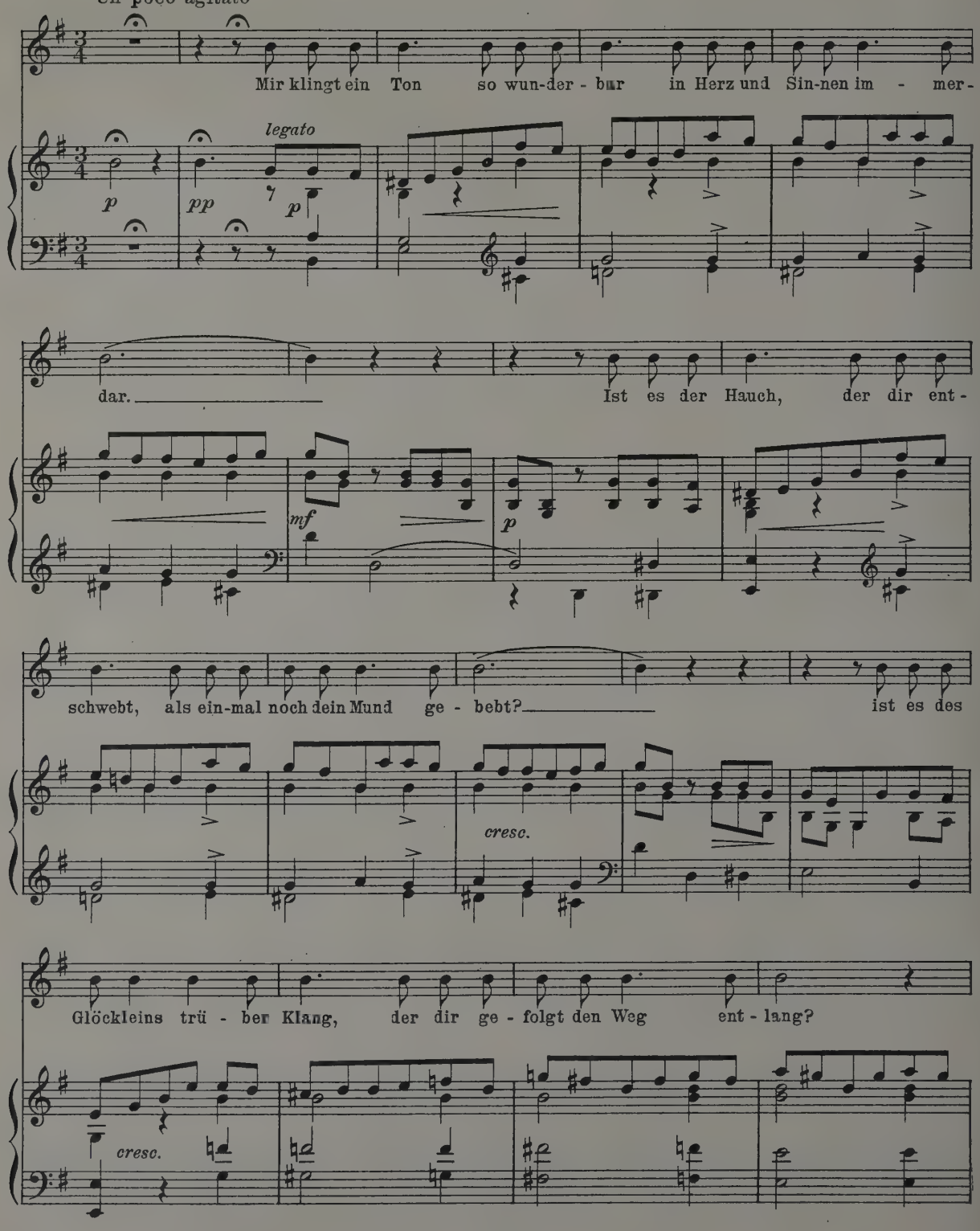


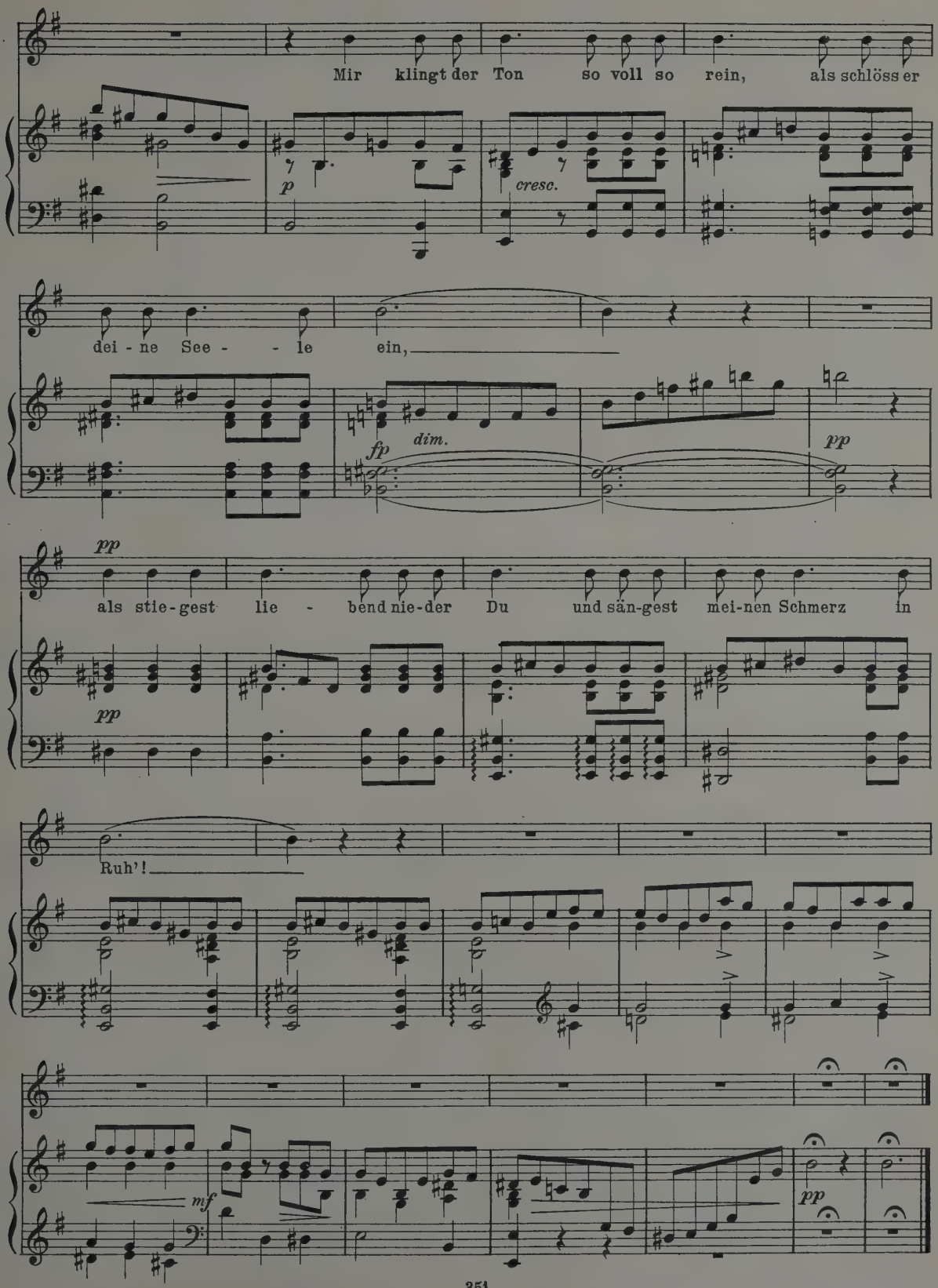

sf
ff
sf
p
ff
f
p
Ped.
Ped.
Ped.
Ped.
p
pp
mf
f
ritard.
sf
sf
p
Ped.
1.
2.
mf
rit.
f.


sf
ff
f
p
Ped.

Peter Cornelius (1824-1874)

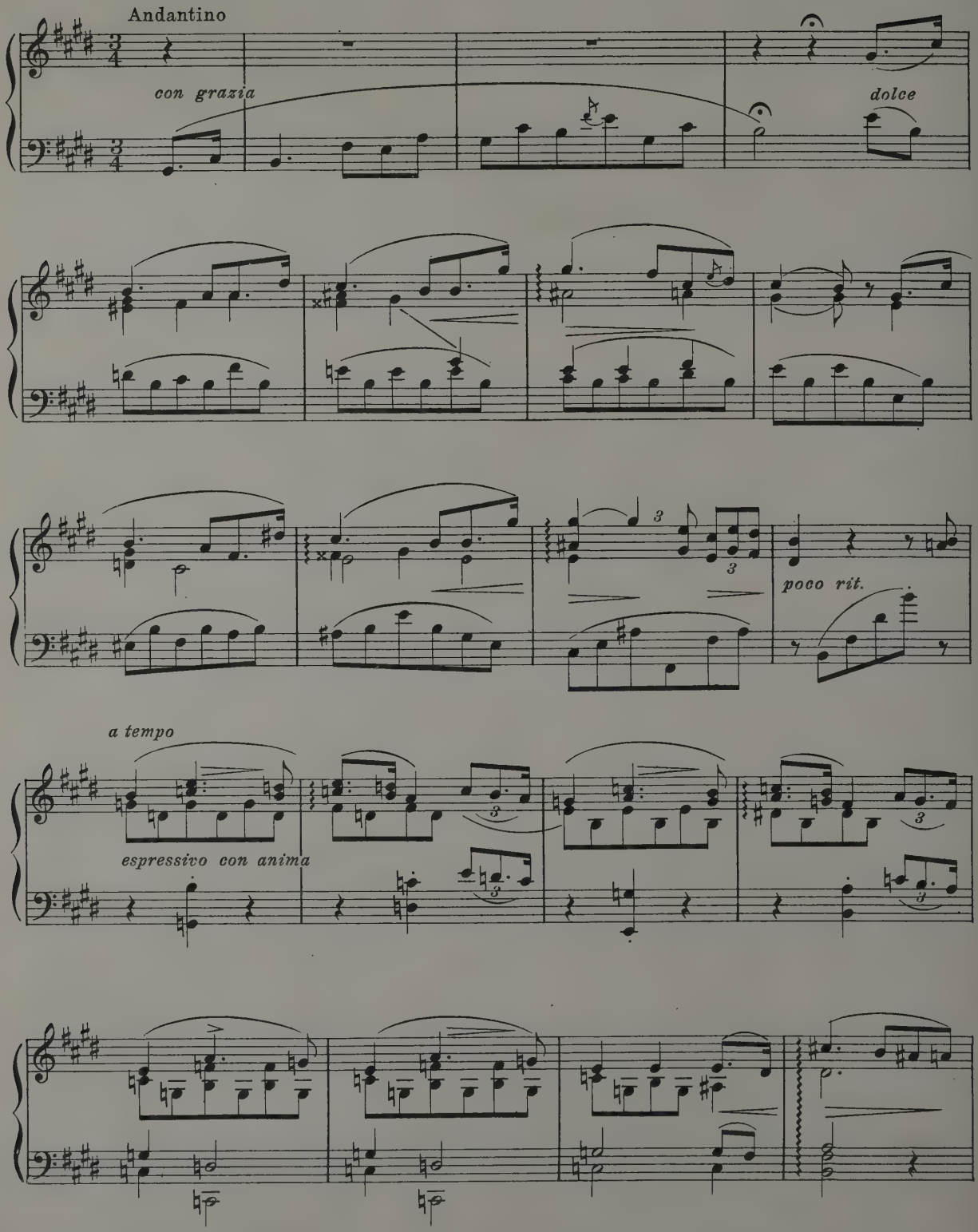
Ein Ton (The Monotone)

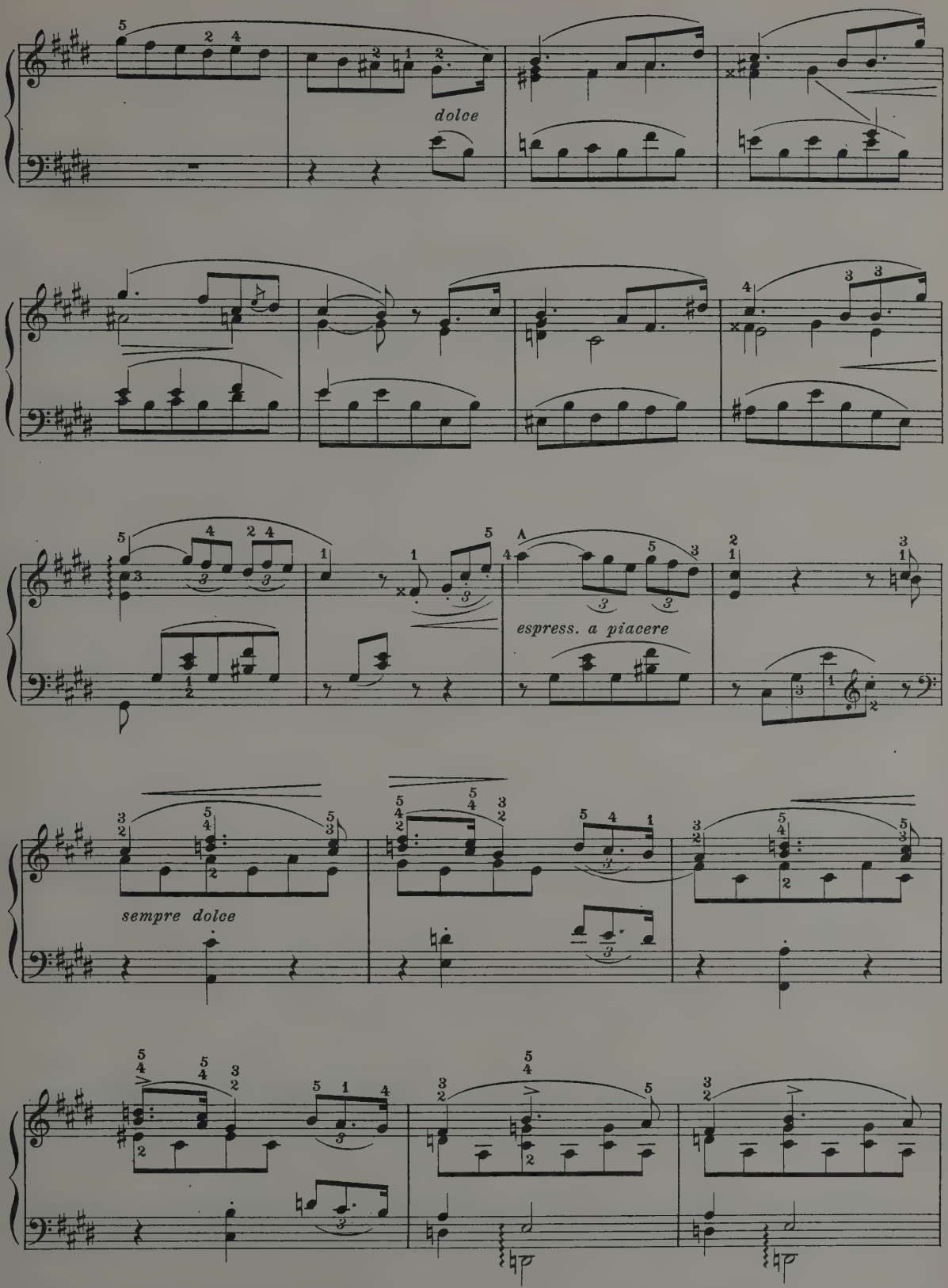

Un poco agitato
Mir klingt ein Ton so wun-der - bar in Herz und Sin-nen im - mer-
legato
p
pp
p
dar.
Ist es der Hauch, der dir ent-
mf
p
schwebt, als ein-mal noch dein Mund ge - bebt?
ist es des
cresc.
Glöckleins trü - ber Klang, der dir ge - folgt den Weg ent - lang?
cresc.

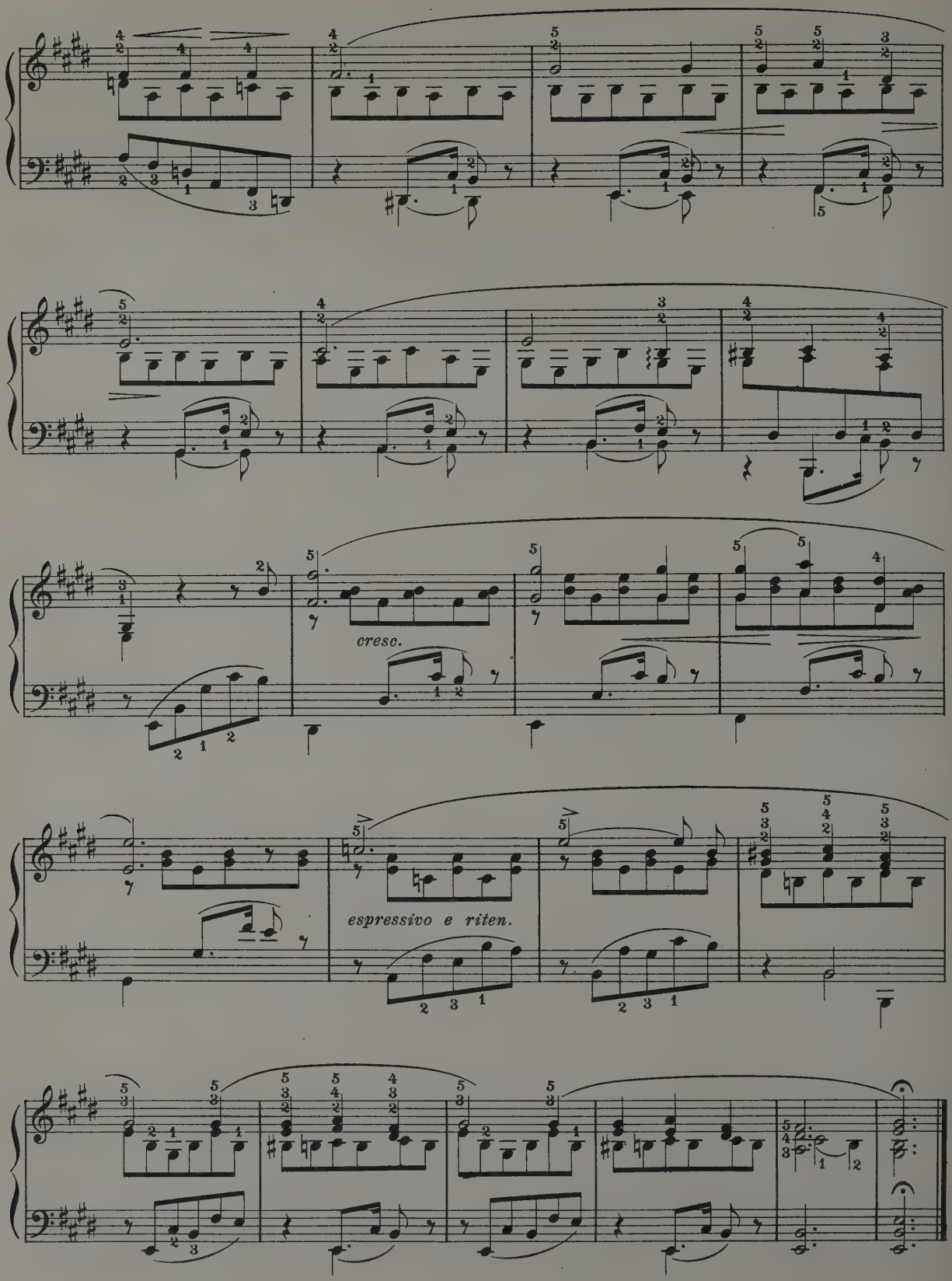

Mir klingt der Ton so voll so rein, als schlöss er
p
cresc.
dei - ne See - - le ein,
fp
dim.
pp
pp
als stie-gest lie - bend nie-der Du und sän-gest mei-nen Schmerz in
pp
Ruh'!
mf
pp

Franz Liszt (1811-1886)

"Consolation" No. 5

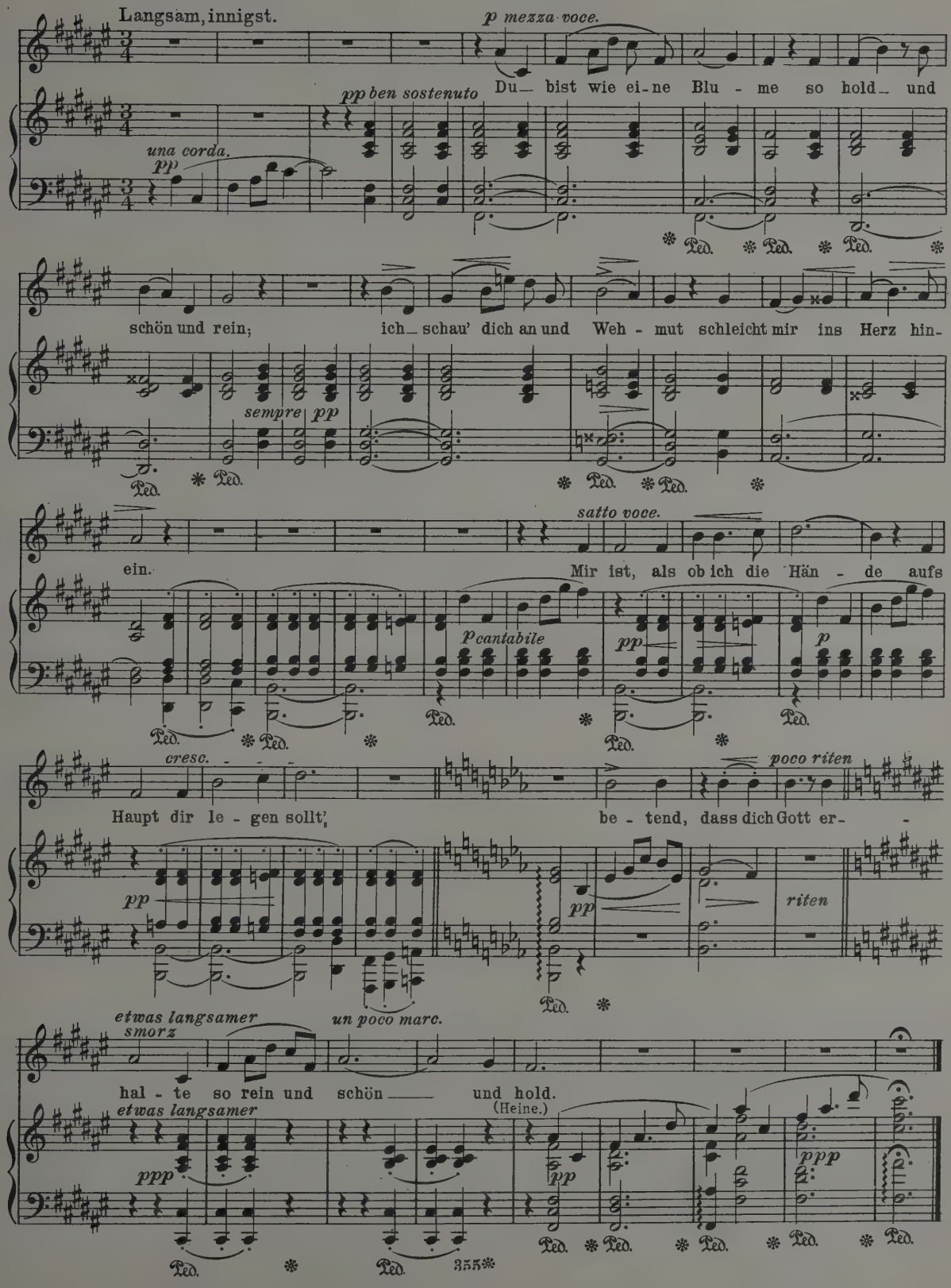



dolce
espress. a piacere
sempre dolce


cresc.
espressivo e riten.

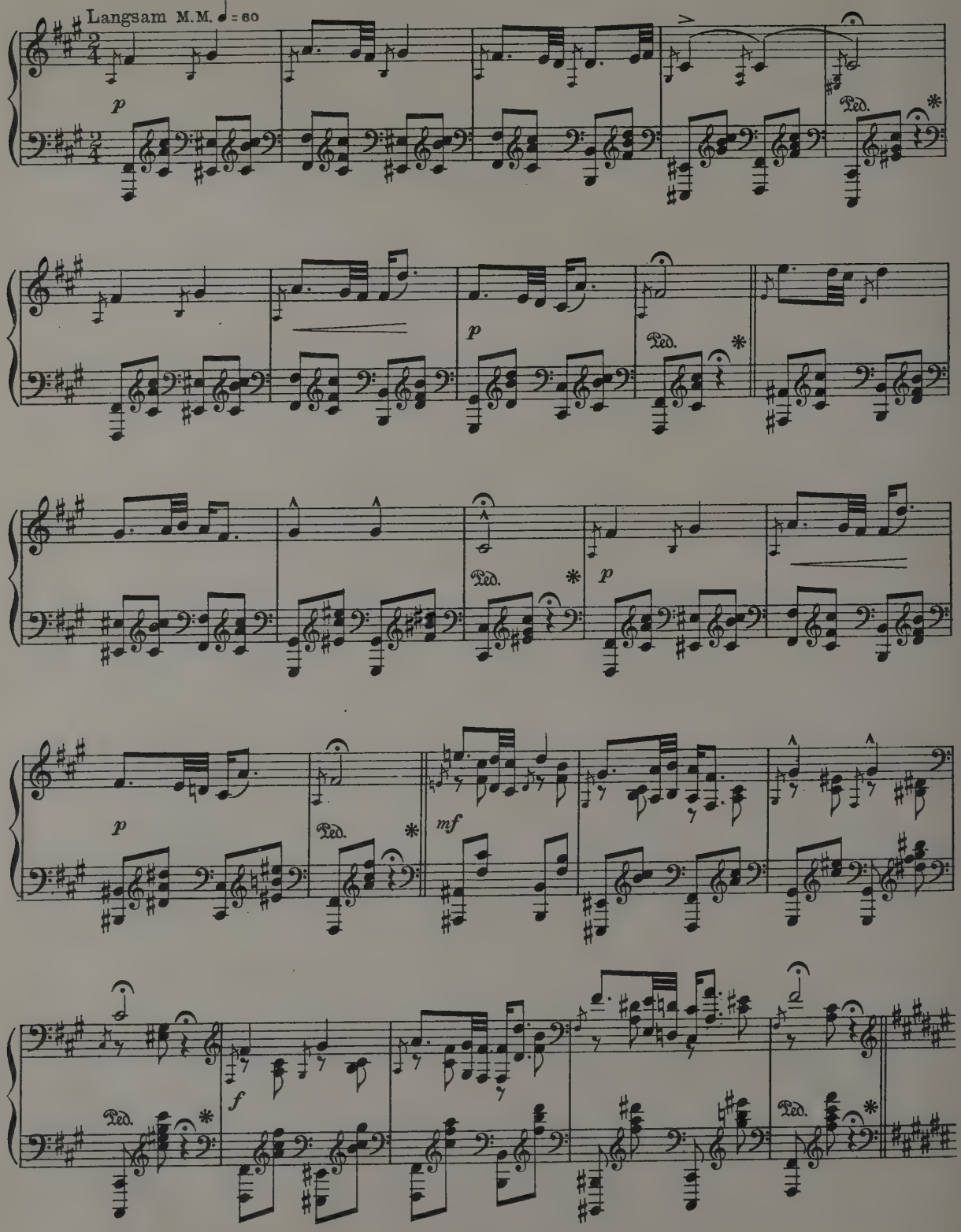
Franz Liszt (1811-1886)

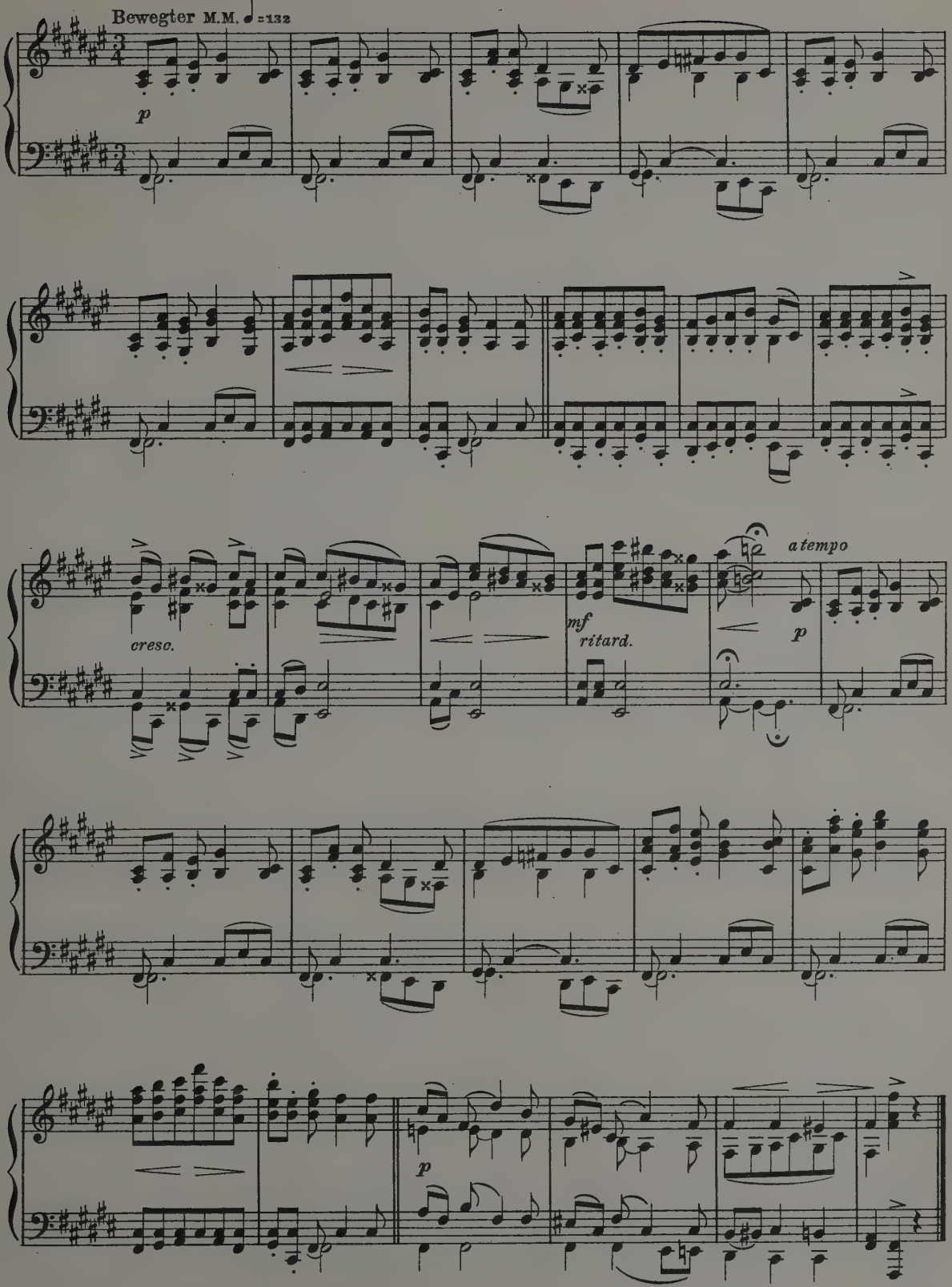
"Du bist wie eine Blume."



Robert Volkmann (1813–1883)

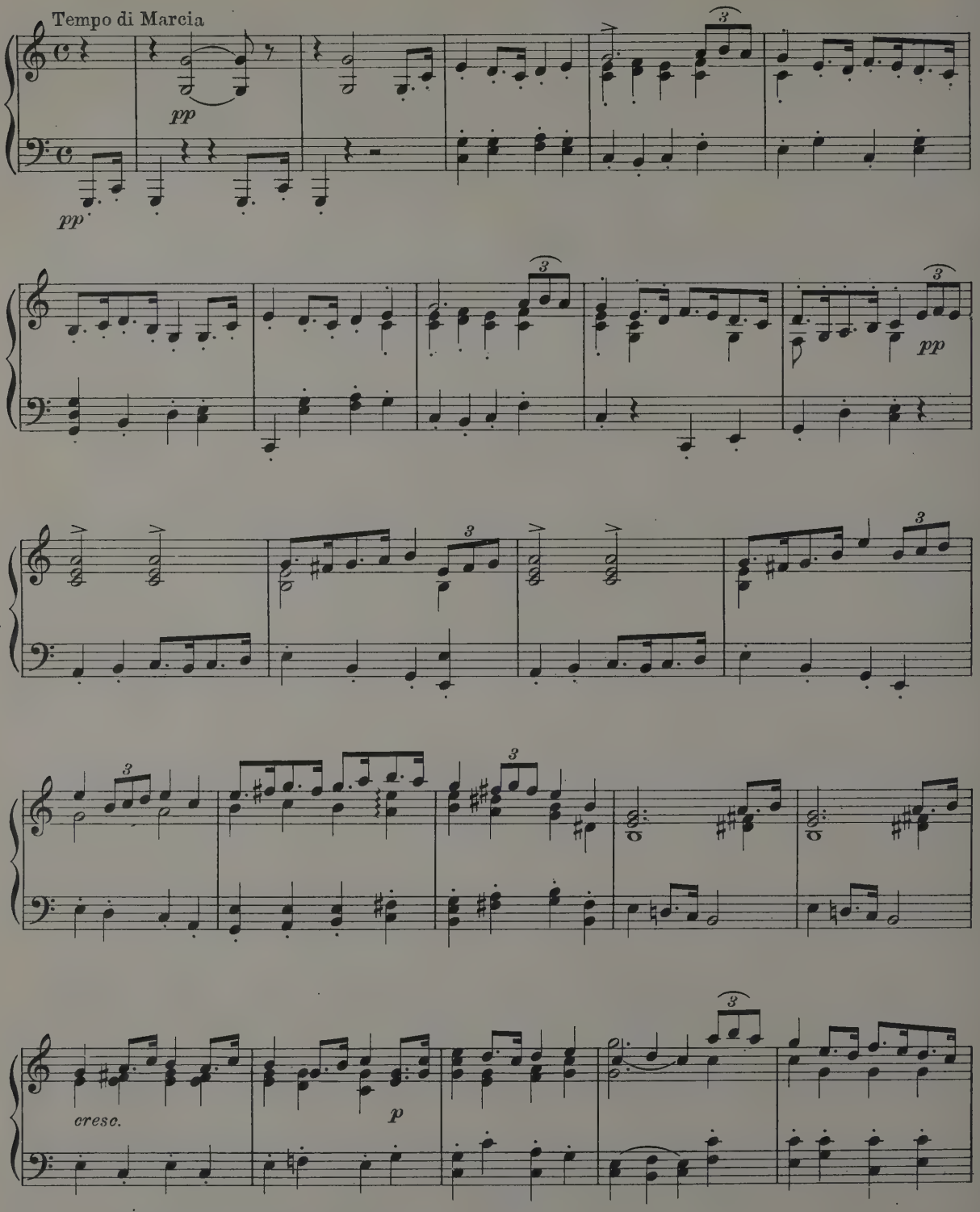
Minne (Op. 21, Nº 4)



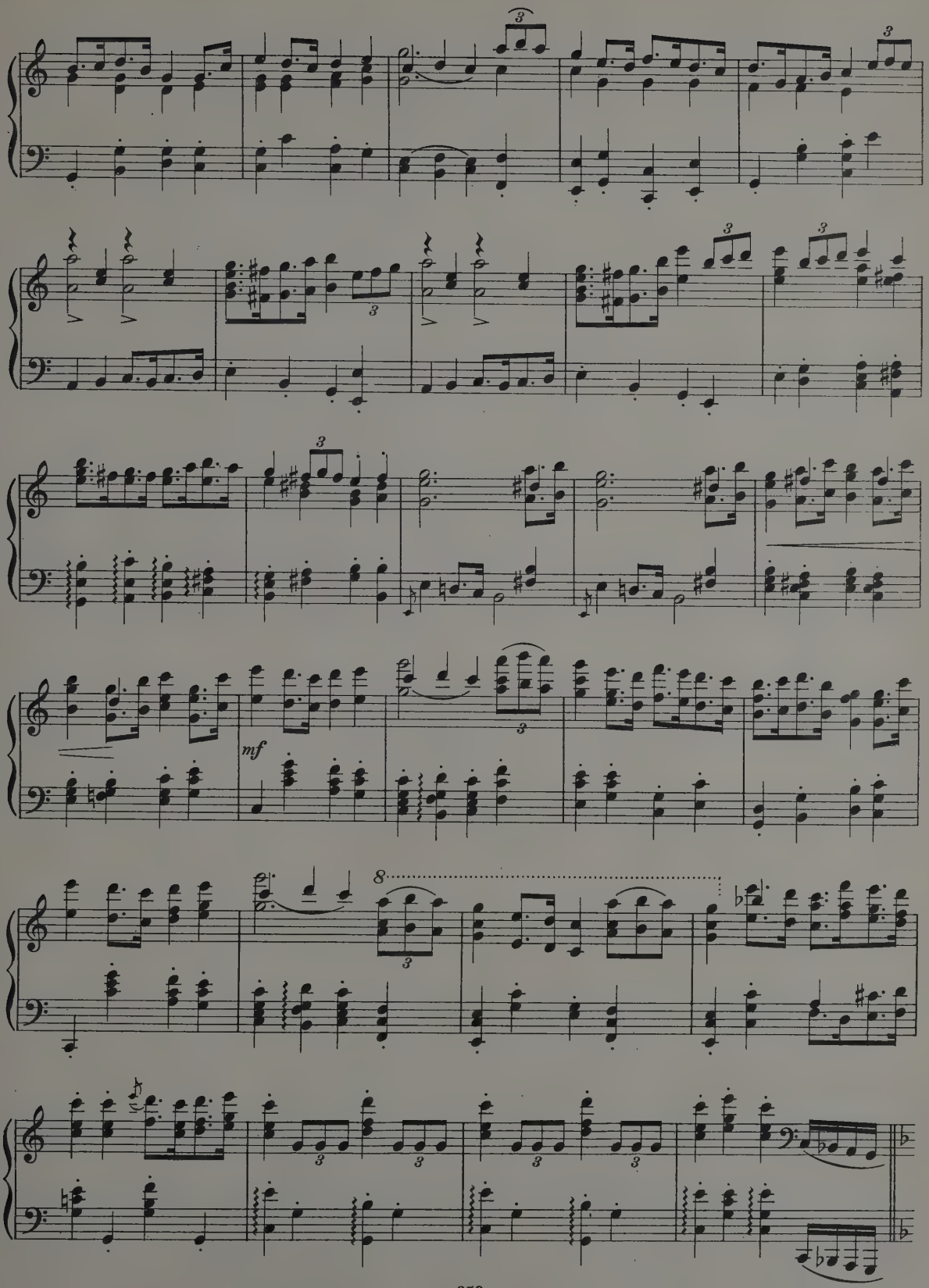

Bewegter M.M. ♩=132
p
cresc.
mf
ritard.
a tempo
p
p

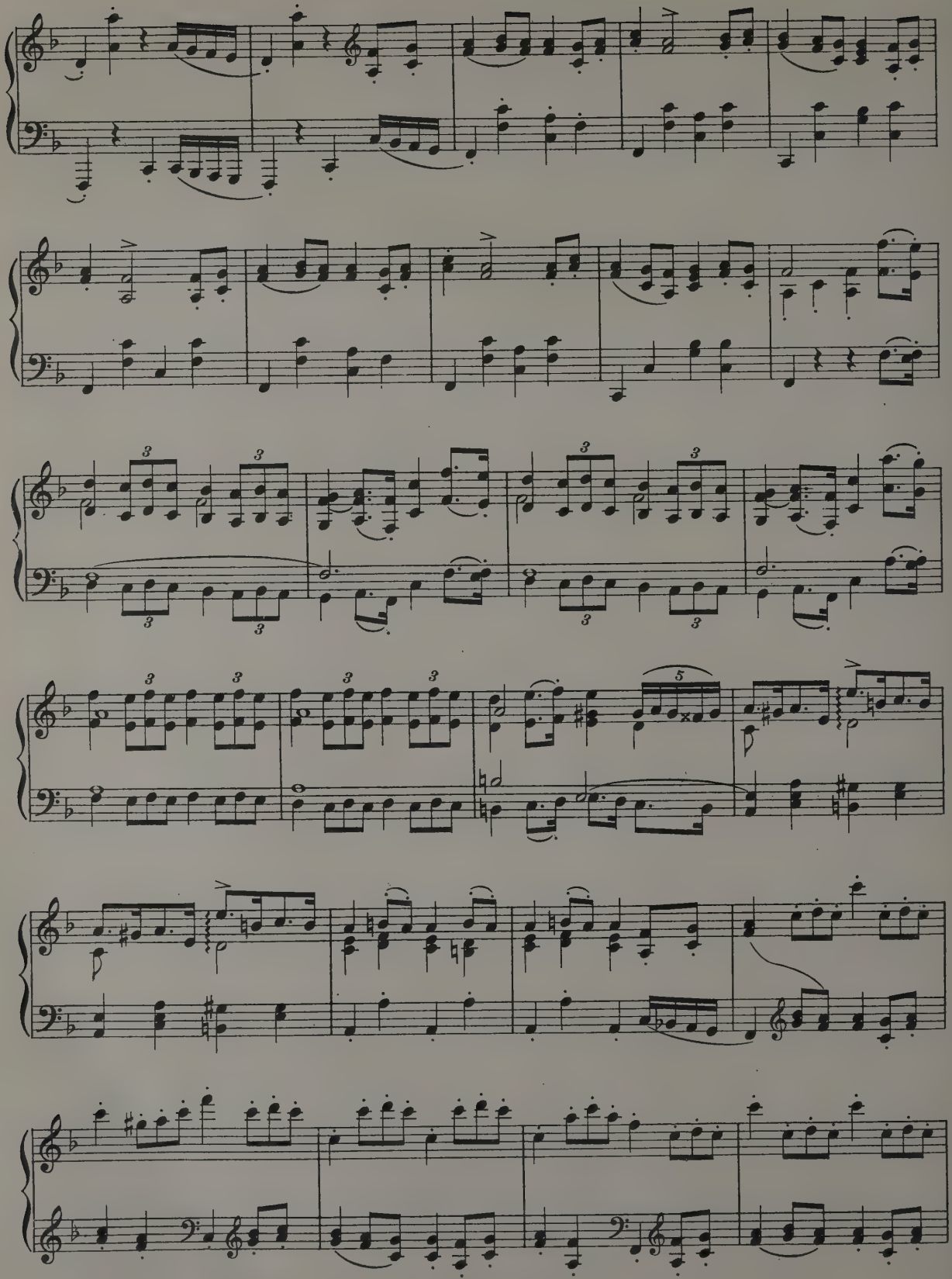
Joachim Raff (1822–1882)

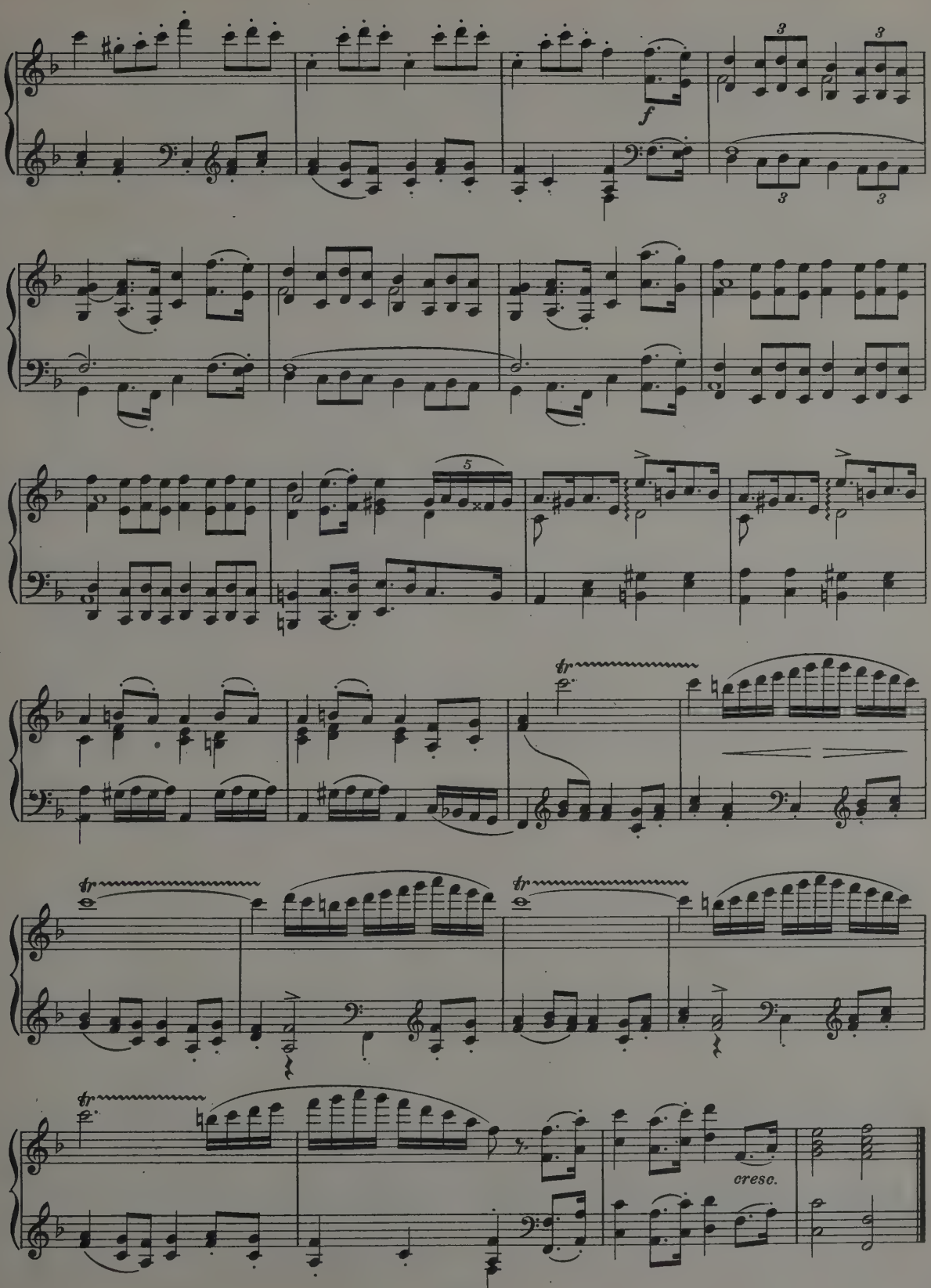
*"Parting March" from Symphony "Leonore"



* The opening sections of this movement only are given.
The final measure has been supplied by the editors.

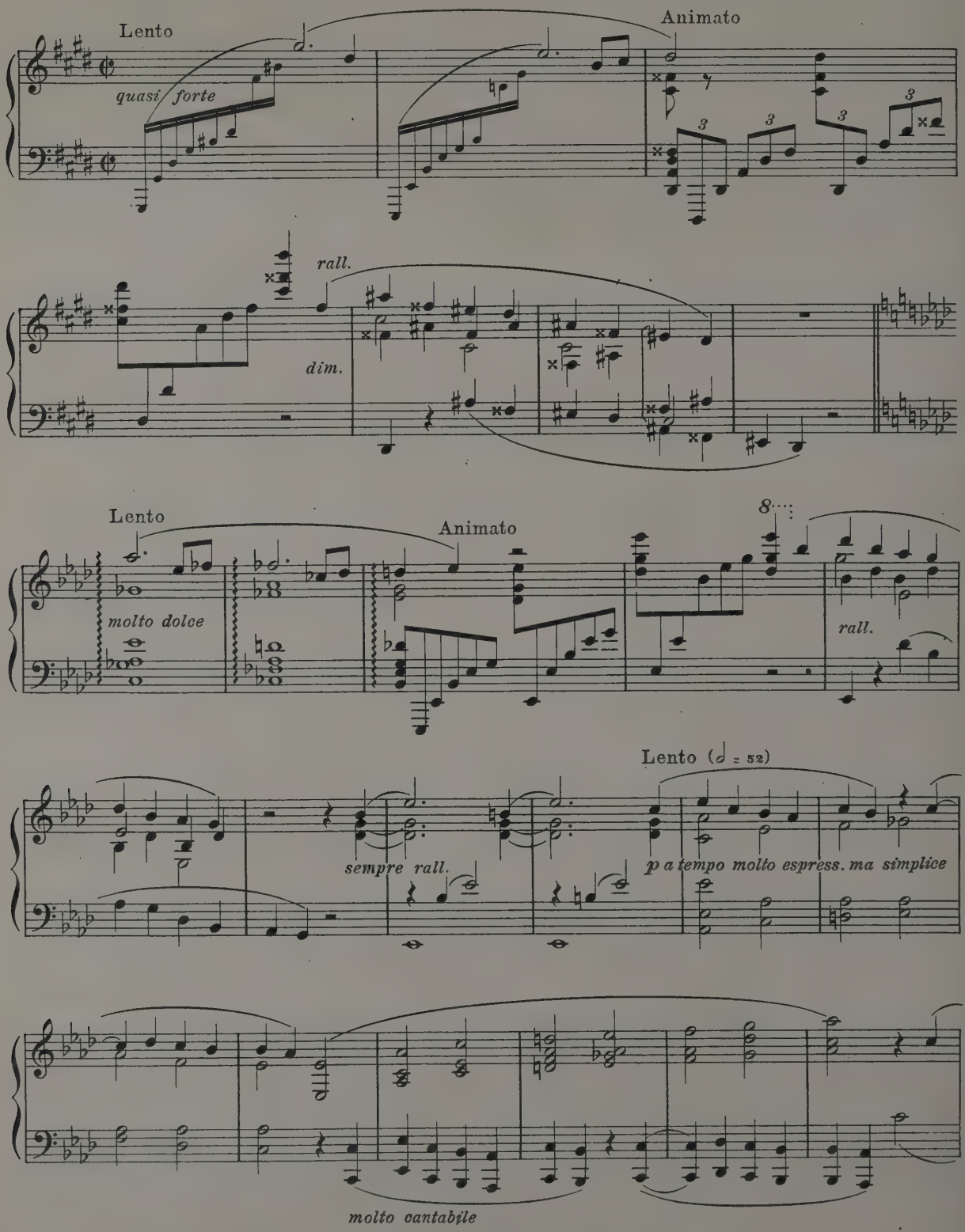

mf

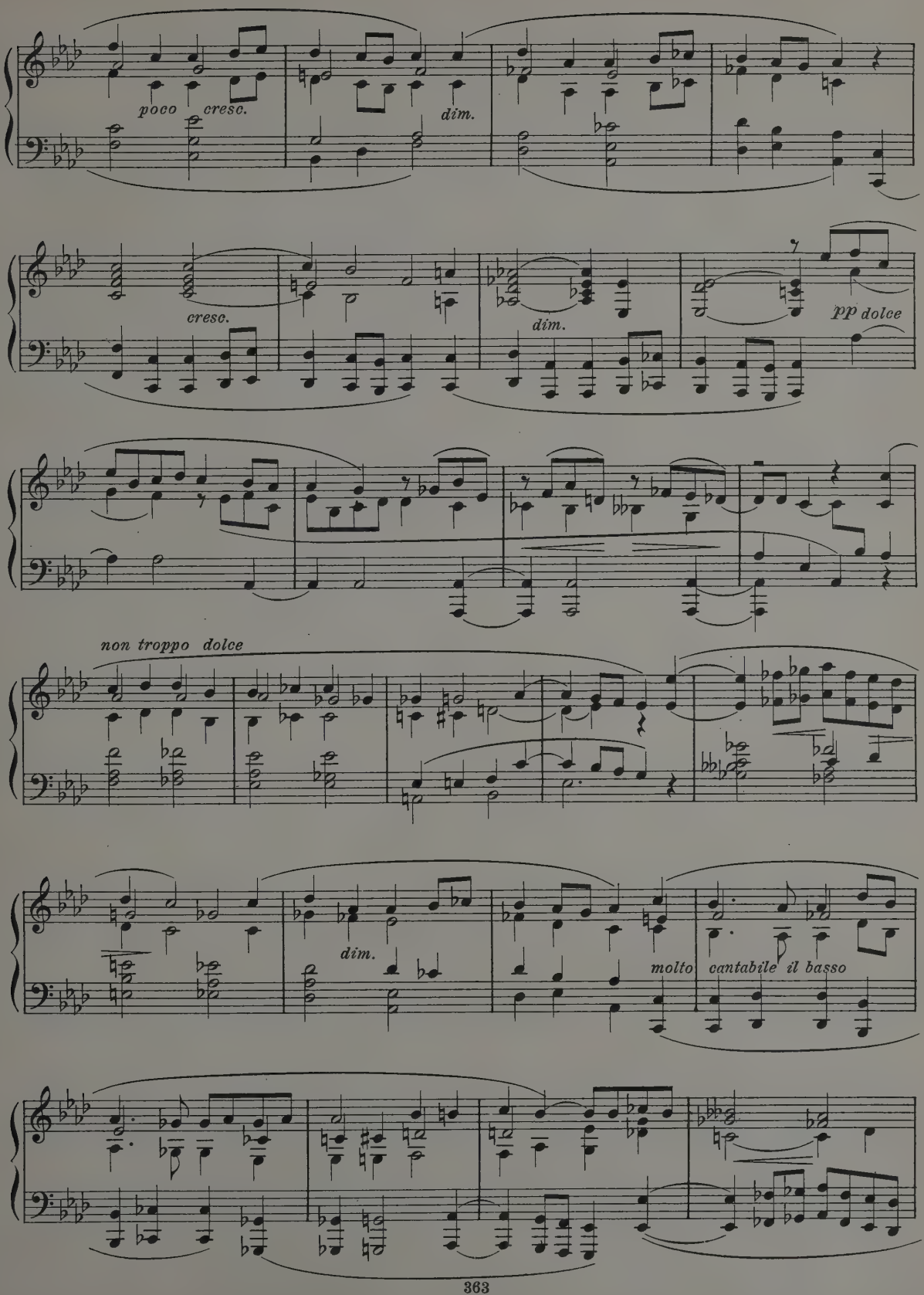


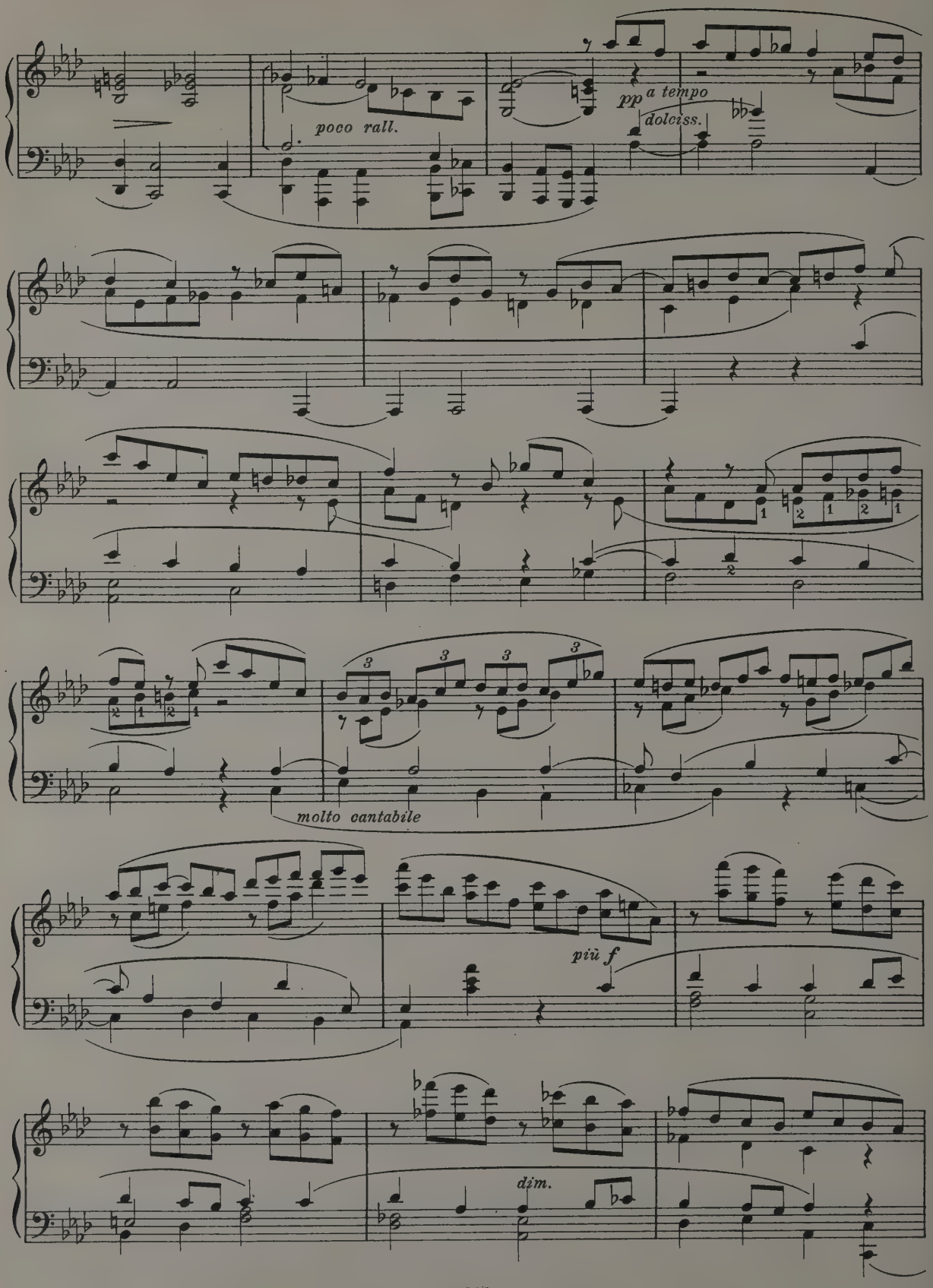

f
cresc.

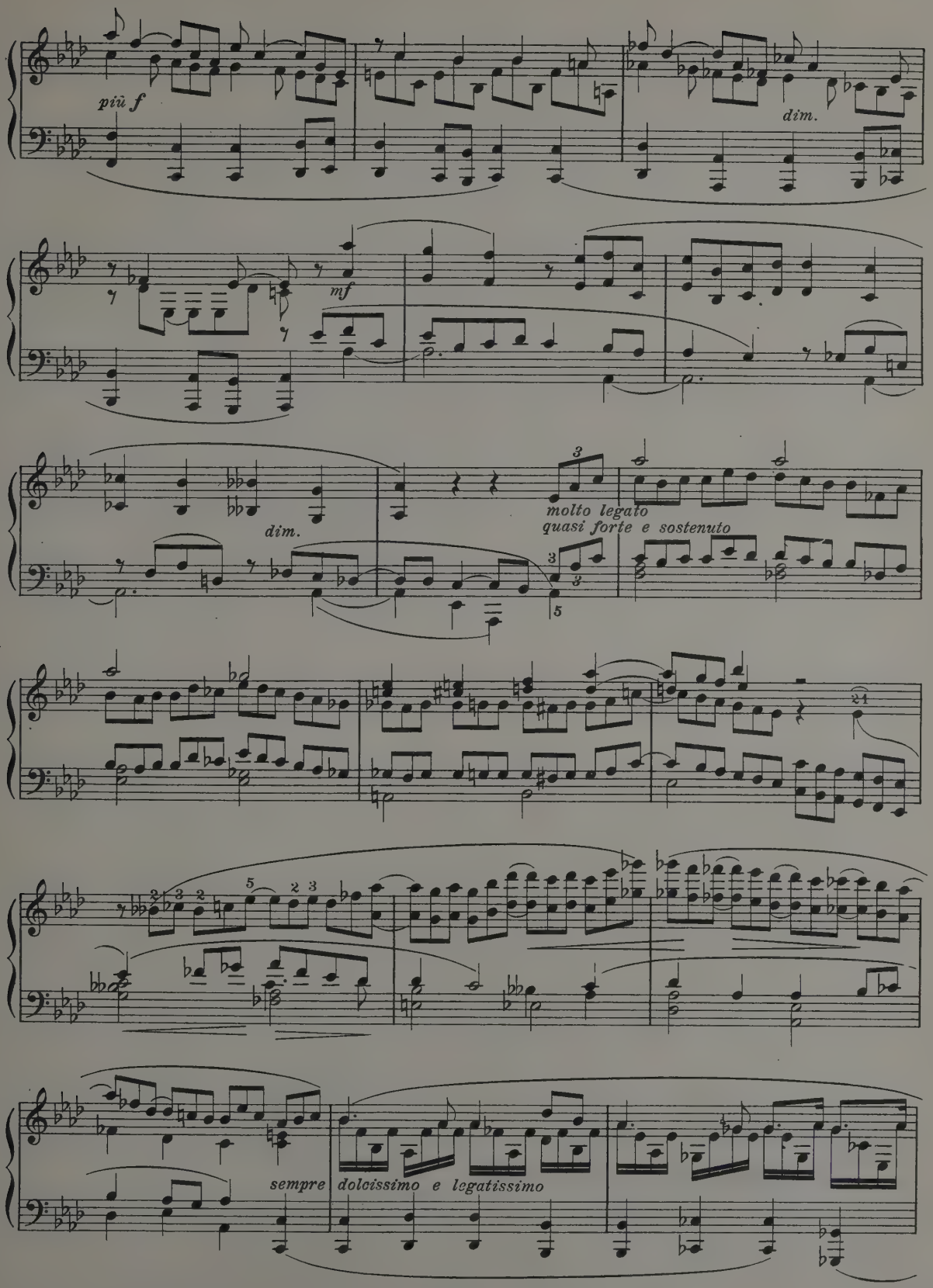
César Franck (1822-1890)

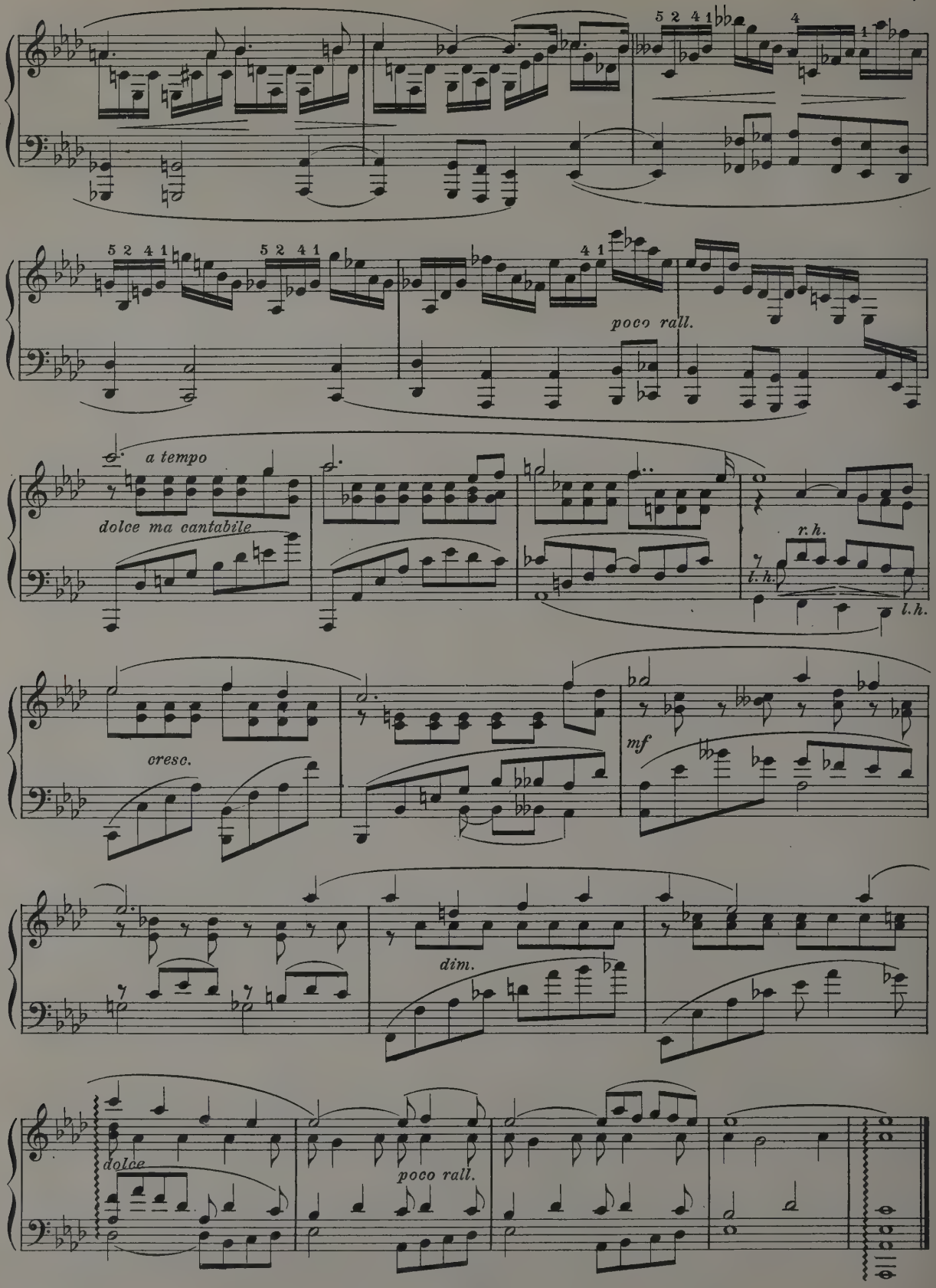
Aria from "Prélude, Aria et Final"




poco cresc.
dim.
cresc.
dim.
pp dolce
non troppo dolce
dim.
molto cantabile il basso

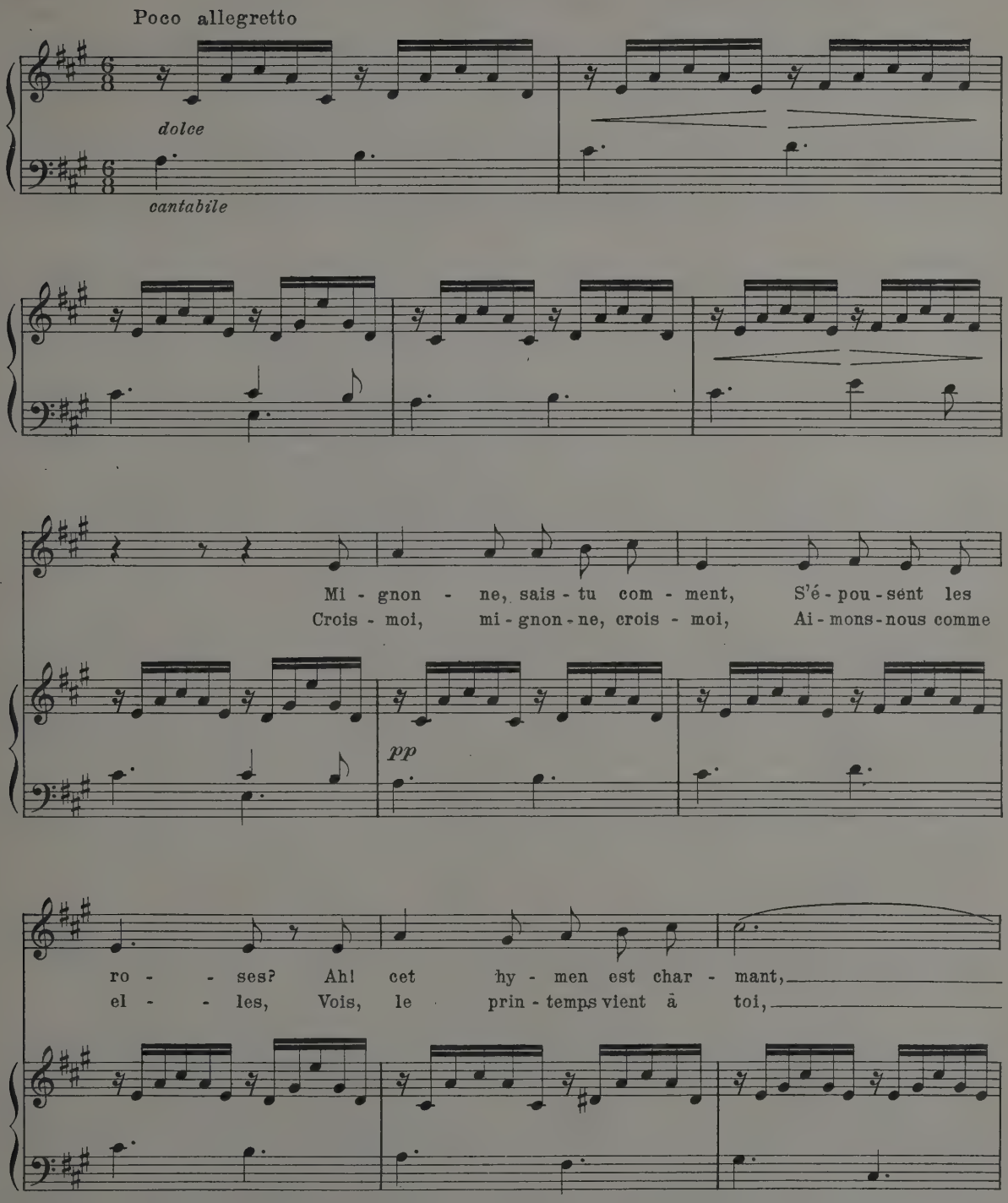

poco rall.
pp a tempo
dolciss.
molto cantabile
più f
dim.

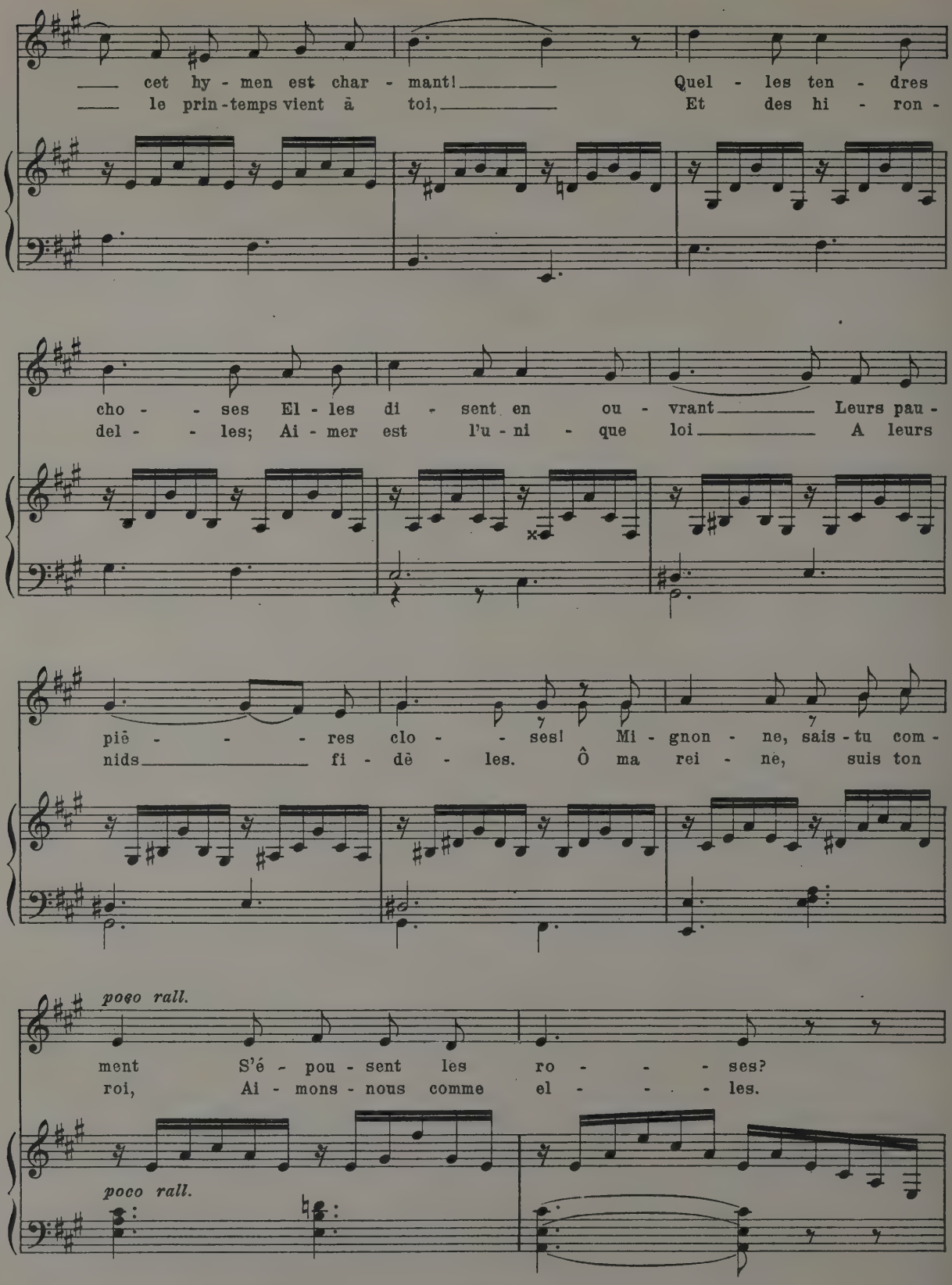

più f
dim.
mf
dim.
molto legato
quasi forte e sostenuto
sempre dolcissimo e legatissimo

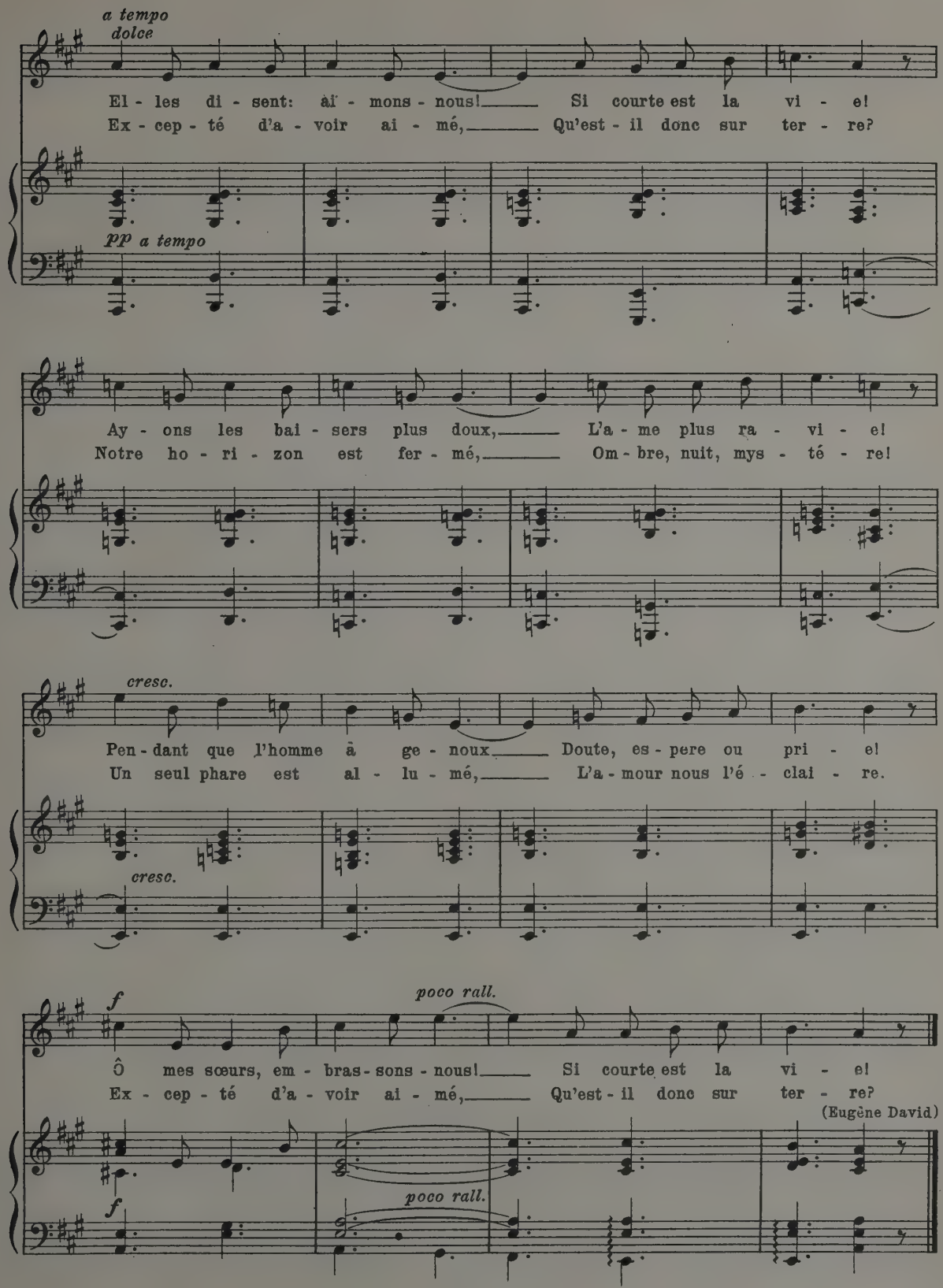

5 2 4 1
poco rall.
a tempo
dolce ma cantabile
r.h.
l.h.
cresc.
mf
dim.
dolce
poco rall.

César Franck (1822-1890)

Song: "Le Mariage des Roses"


Poco allegretto
dolce
cantabile
Mi - gnon - ne, sais - tu com - ment, S'é - pou - sent les
Crois - moi, mi - gnon - ne, crois - moi, Ai - mons - nous comme
pp
ro - - ses? Ah! cet hy - men est char - mant,
el - - les, Vois, le prin - temps vient à toi,

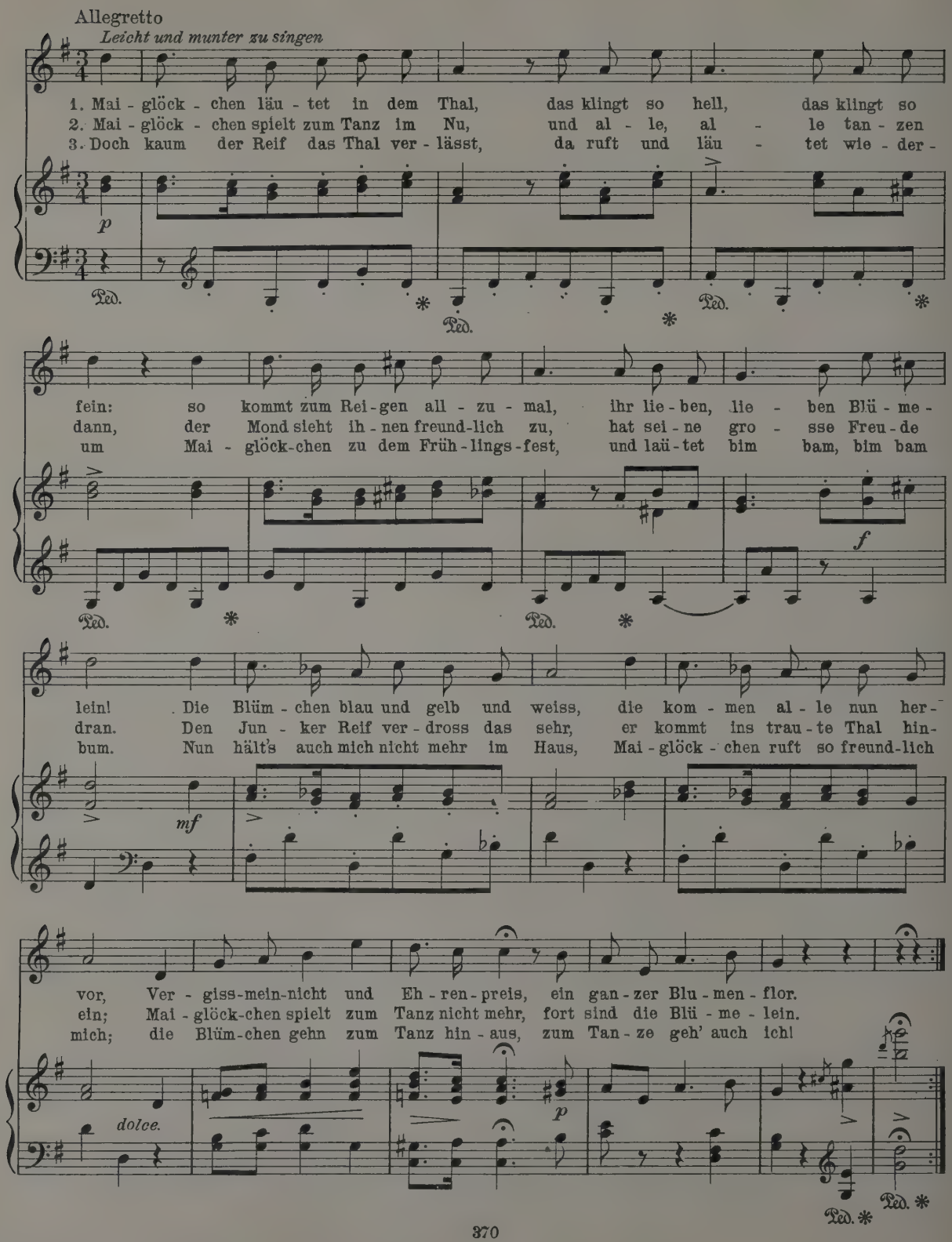

cet hy - men est char - mant! Quel - les ten - dres
le prin - temps vient à toi, Et des hi - ron -
cho - ses El - les di - sent en ou - vrant Leurs pau -
del - les; Ai - mer est l'u - ni - que loi A leurs
piè - res clo - ses! Mi - gnon - ne, sais - tu com -
nids fi - dè - les. Ô ma rei - ne, suis ton
poco rall.
ment S'é - pou - sent les ro - ses?
roi, Ai - mons - nous comme el - les.
poco rall.


a tempo
dolce
El - les di - sent: ai - mons - nous! Si courte est la vi - e!
Ex - cep - té d'a - voir ai - mé, Qu'est - il donc sur ter - re?
pp a tempo
Ay - ons les bai - sers plus doux, L'a - me plus ra - vi - e!
Notre ho - ri - zon est fer - mé, Om - bre, nuit, mys - té - re!
cresc.
Pen - dant que l'homme à ge - noux Doute, es - pere ou pri - e!
Un seul phare est al - lu - mé, L'a - mour nous l'é - clai - re.
cresc.
f
poco rall.
Ô mes sœurs, em - bras - sons - nous! Si courte est la vi - e!
Ex - cep - té d'a - voir ai - mé, Qu'est - il donc sur ter - re?
(Eugène David)
f
poco rall.

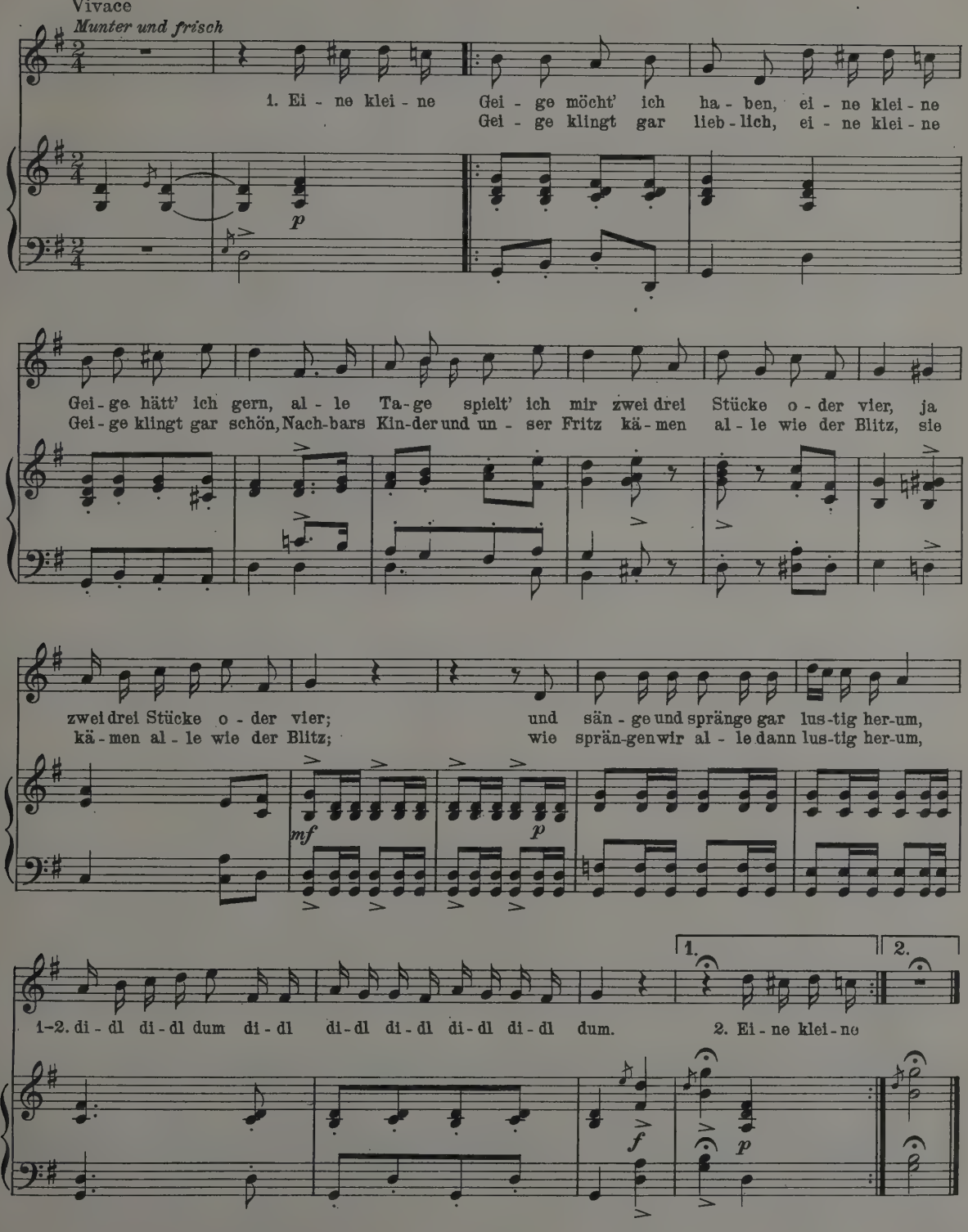
Carl Reinecke (1824–1910)

2 Kinderlieder

1. Maiglöckchen und die Blümchen

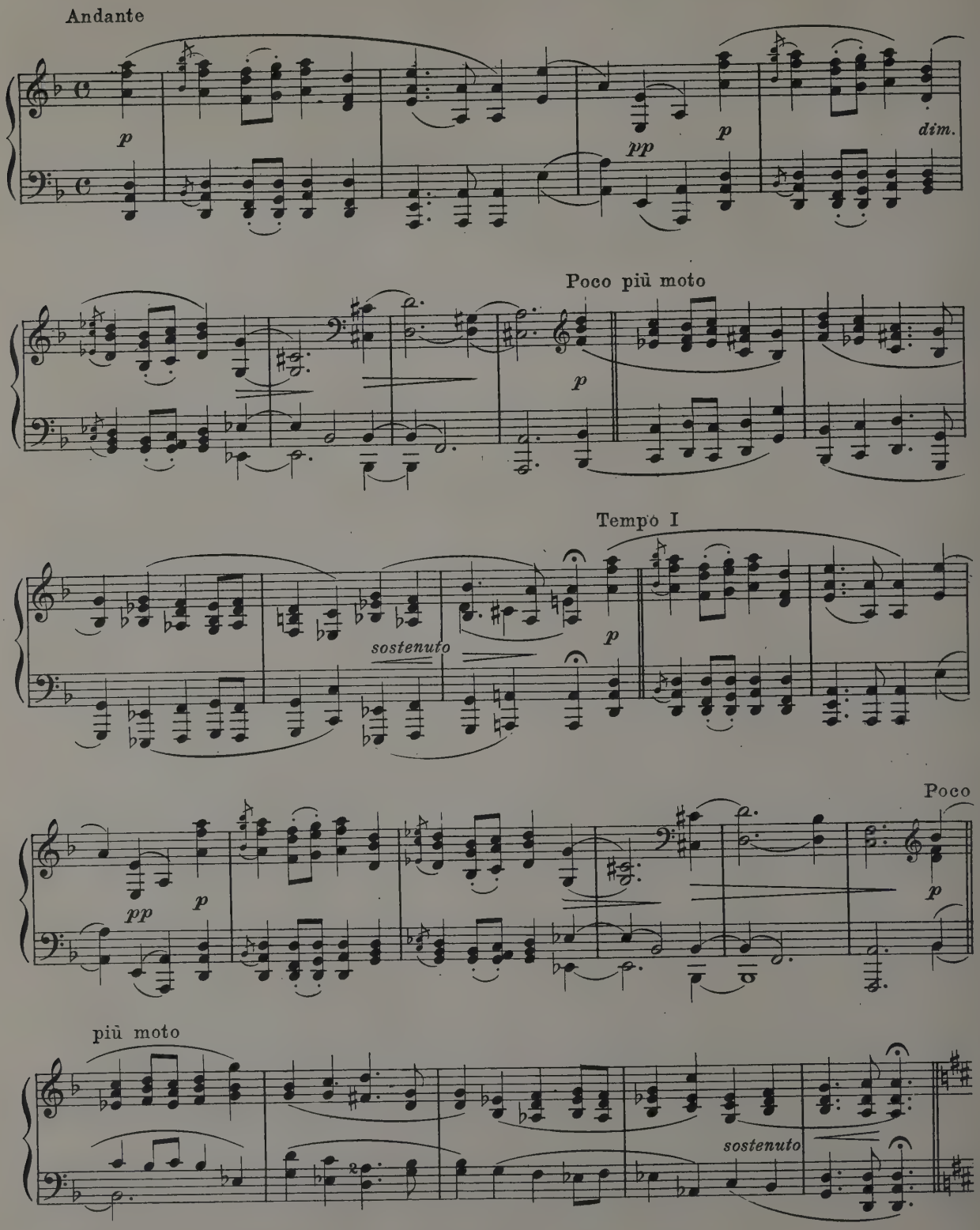

Allegretto
Leicht und munter zu singen
1. Mai - glöck - chen läu - tet in dem Thal, das klingt so hell, das klingt so
2. Mai - glöck - chen spielt zum Tanz im Nu, und al - le, al - le tan - zen
3. Doch kaum der Reif das Thal ver - lässt, da ruft und läu - tet wie - der -
p
Ped.
fein: so kommt zum Rei - gen all - zu - mal, ihr lie - ben, lie - ben Blü - me -
dann, der Mond sieht ih - nen freund - lich zu, hat sei - ne gro - sse Freu - de
um Mai - glöck - chen zu dem Früh - lings - fest, und laü - tet bim bam, bim bam
f
lein! Die Blüm - chen blau und gelb und weiss, die kom - men al - le nun her -
dran. Den Jun - ker Reif ver - dross das sehr, er kommt ins trau - te Thal hin -
bum. Nun hält's auch mich nicht mehr im Haus, Mai - glöck - chen ruft so freund - lich
mf
vor, Ver - giss - mein - nicht und Eh - ren - preis, ein gan - zer Blu - men - flor.
ein; Mai - glöck - chen spielt zum Tanz nicht mehr, fort sind die Blü - me - lein.
mich; die Blüm - chen gehn zum Tanz hin - aus, zum Tan - ze geh' auch ich!
dolce.
p

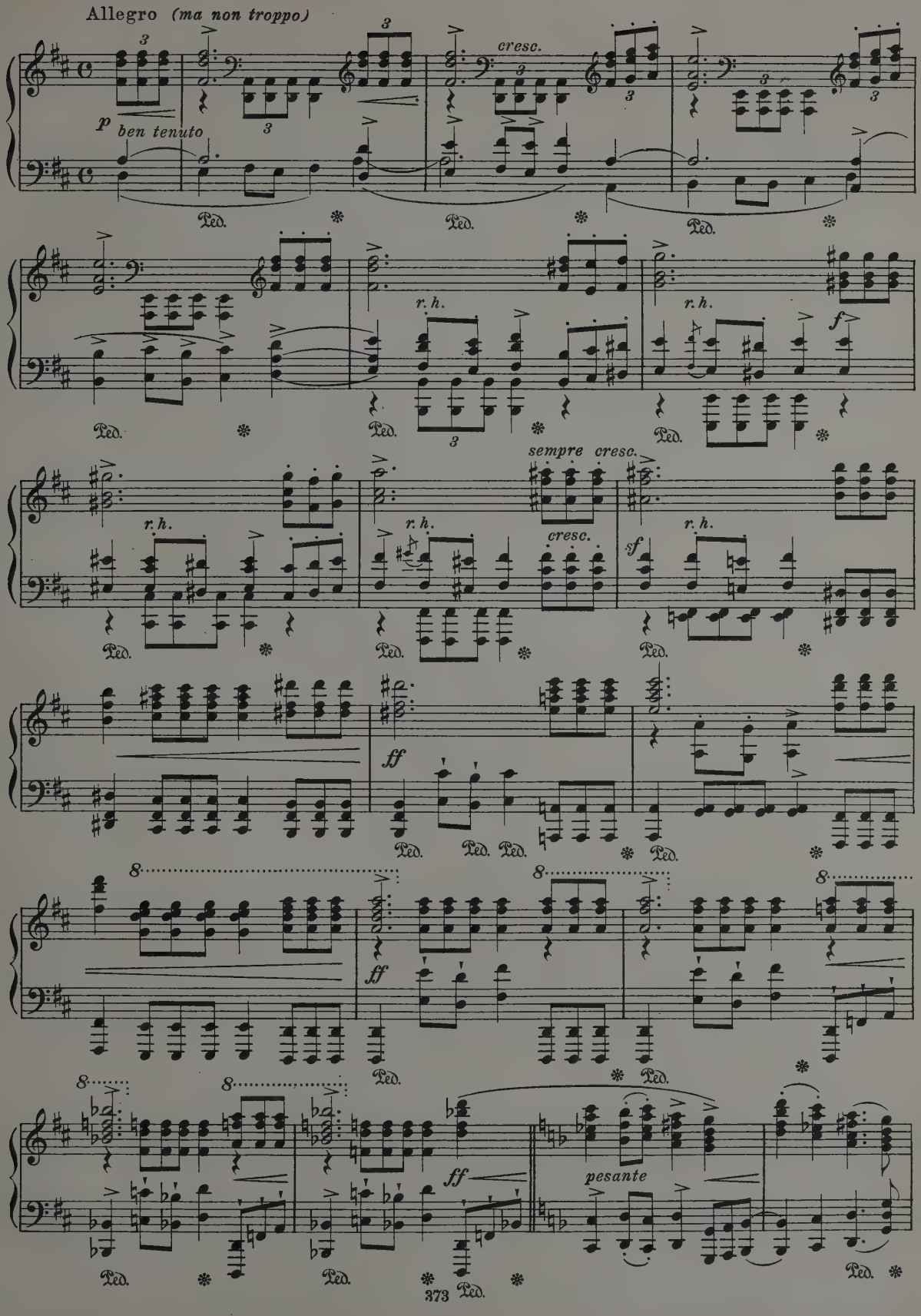
2. "Eine kleine Geige möcht' ich haben"

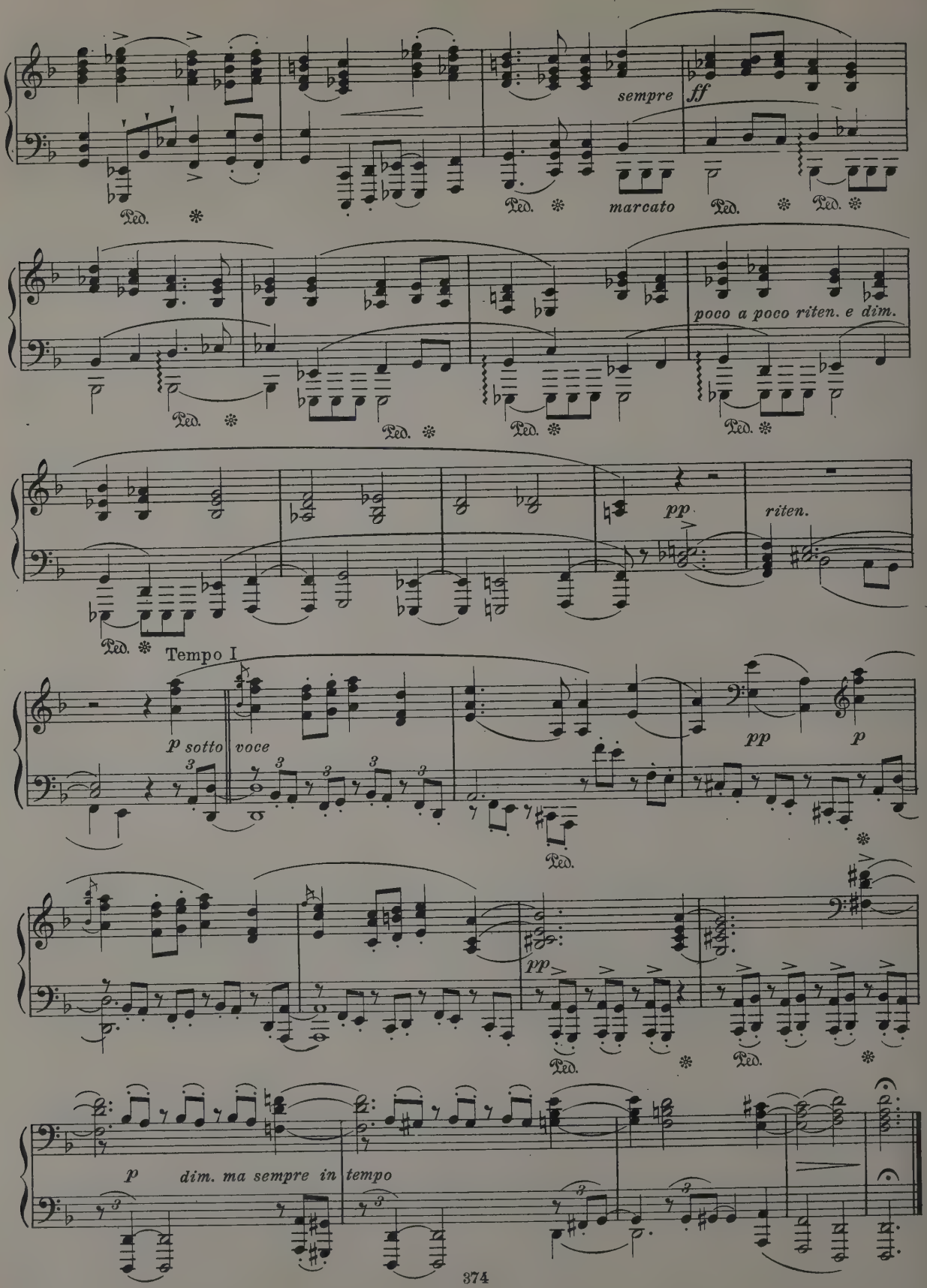

Vivace
Munter und frisch
1. Ei - ne klei - ne Gei - ge möcht' ich ha - ben, ei - ne klei - ne
Gei - ge klingt gar lieb - lich, ei - ne klei - ne
p
Gei - ge hätt' ich gern, al - le Ta - ge spielt' ich mir zwei drei Stücke o - der vier, ja
Gei - ge klingt gar schön, Nach-bars Kin-der und un - ser Fritz kä - men al - le wie der Blitz, sie
zwei drei Stücke o - der vier; und sän - ge und spränge gar lus-tig her-um,
kä - men al - le wie der Blitz; wie sprän-gen wir al - le dann lus-tig her-um,
mf
p
1.
2.
1-2. di - dl di - dl dum di - dl di - dl di - dl di - dl di - dl dum.
2. Ei - ne klei - ne
f
p

Johannes Brahms (1833-1897)

Ballade No. 1. After the Scottish Ballad "Edward" (Op. 10, No. 1)




Allegro (ma non troppo)
p
ben tenuto
cresc.
r. h.
f
sempre cresc.
cresc.
sf
ff
pesante
Ped.

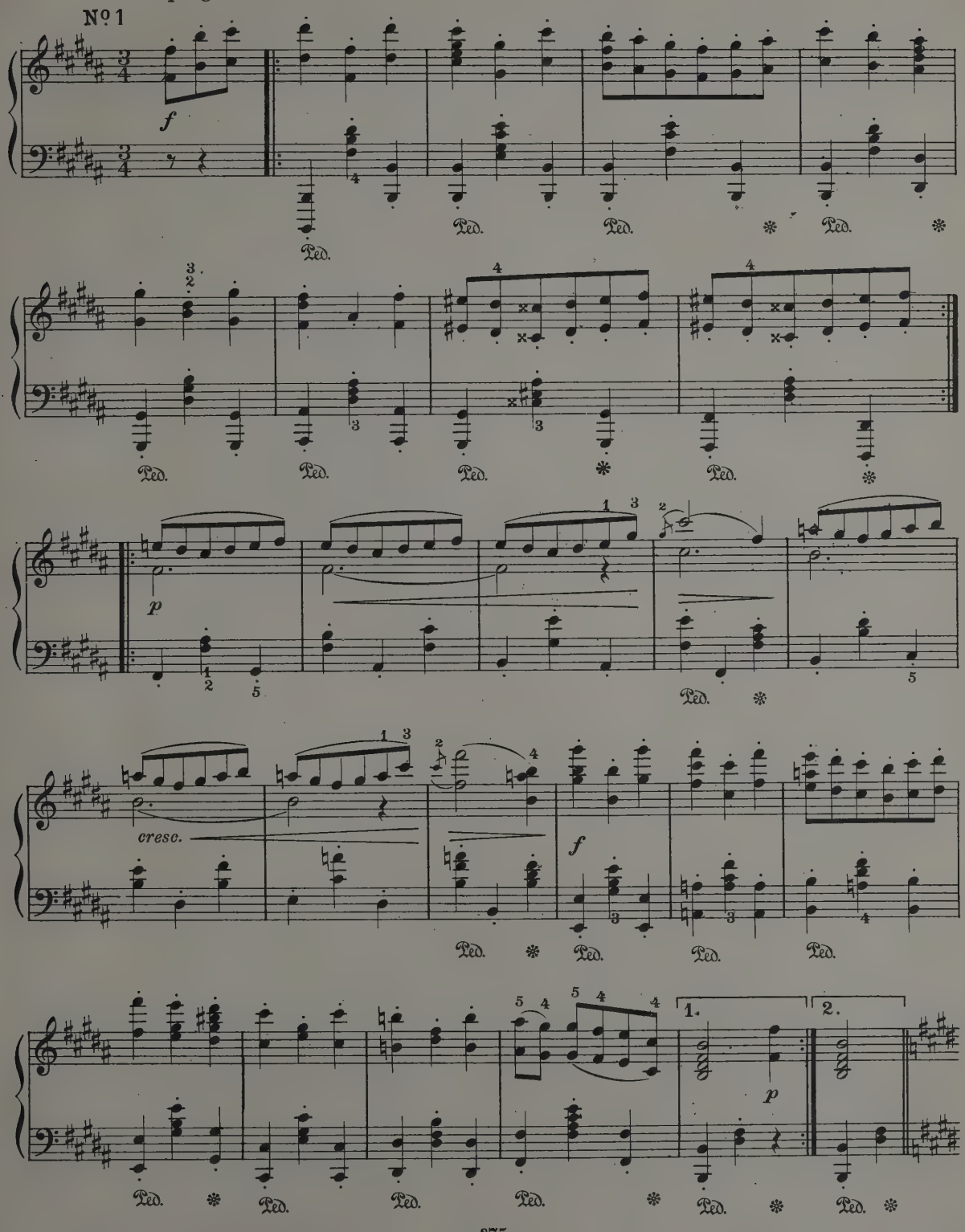

sempre
ff
Ped.
marcato
poco a poco riten. e dim.
pp
riten.
Tempo I
p sotto voce
p
dim. ma sempre in tempo

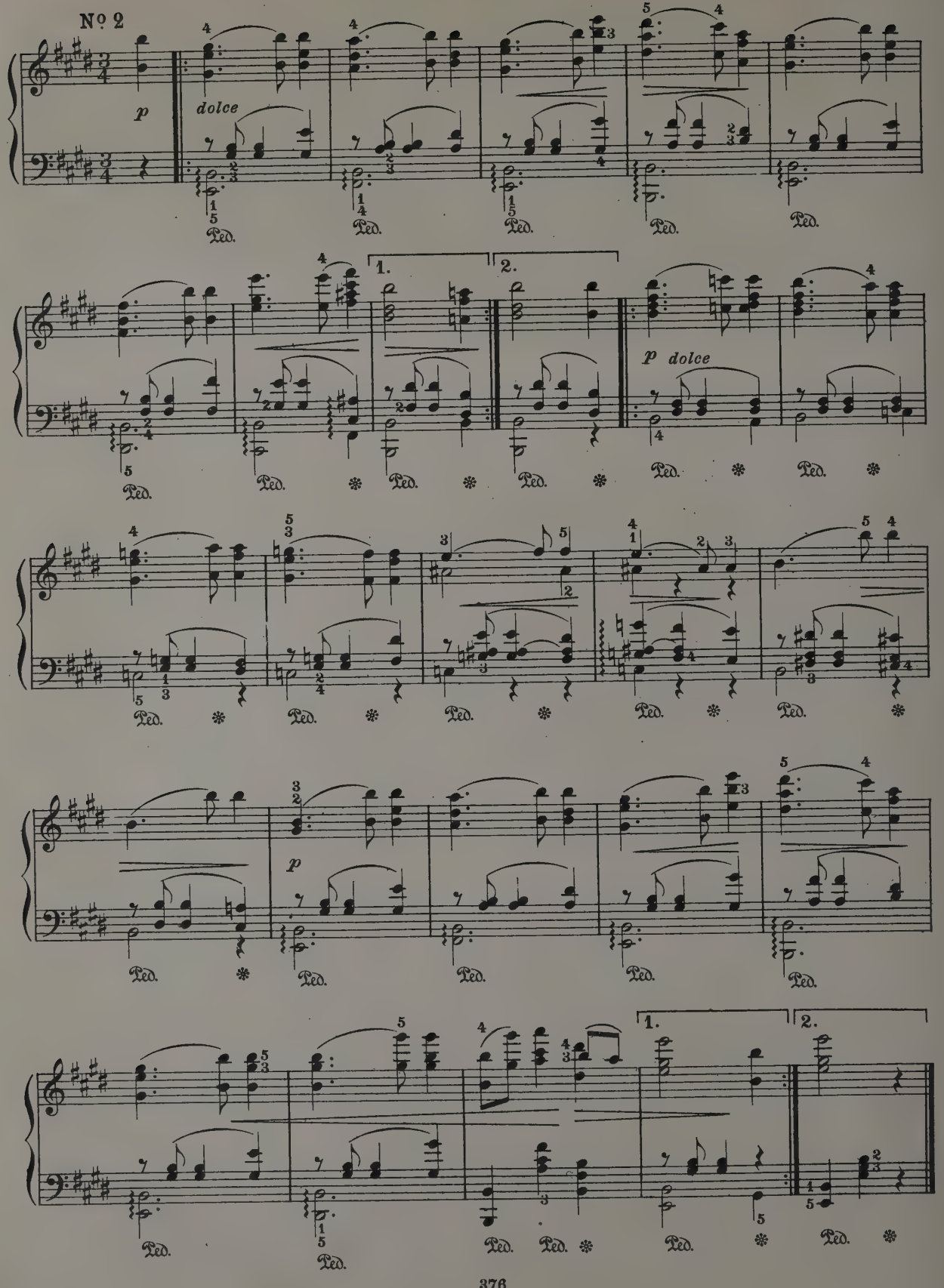
Johannes Brahms (1833–1897)

Walzer (Op. 39)

Tempo giusto

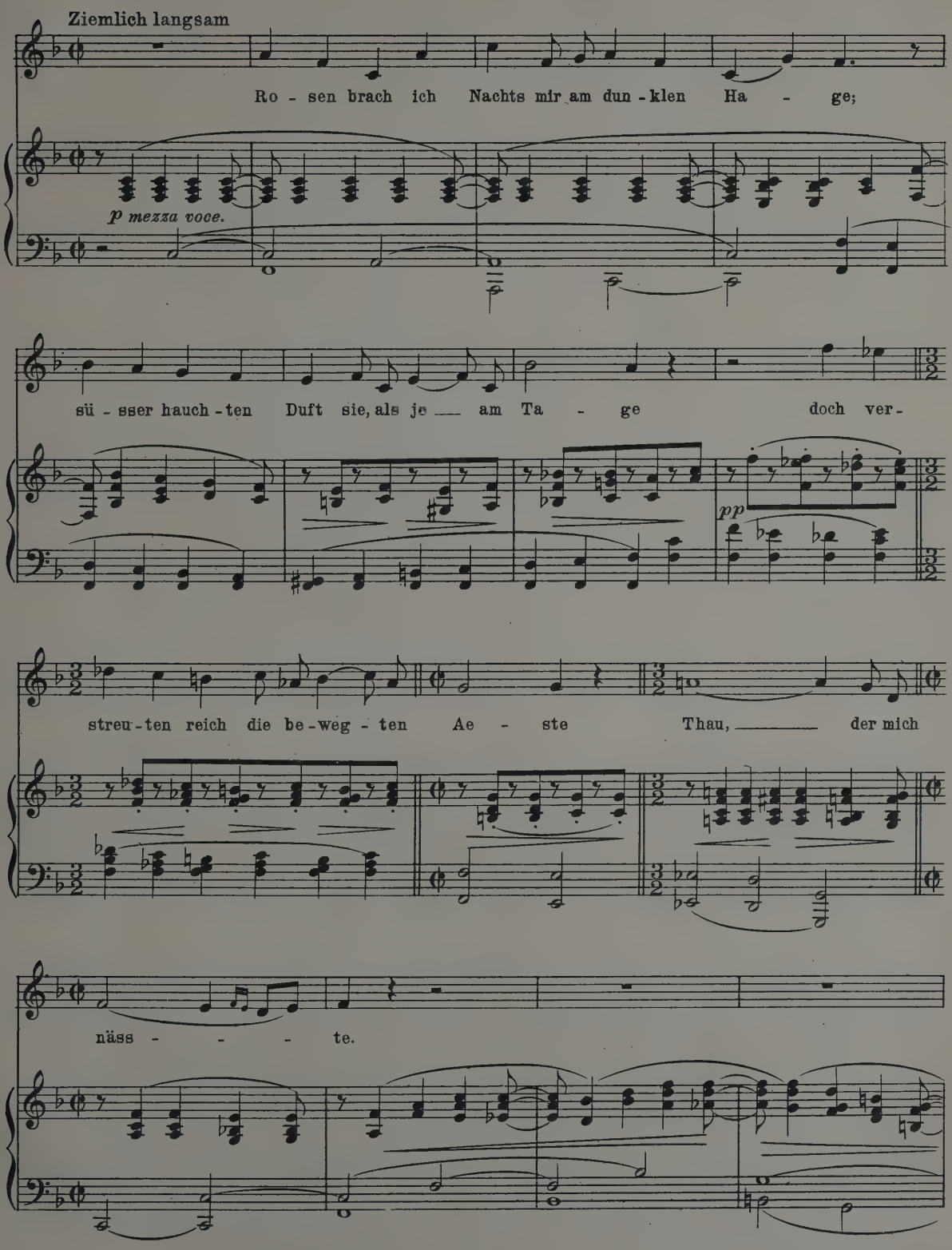
No 1

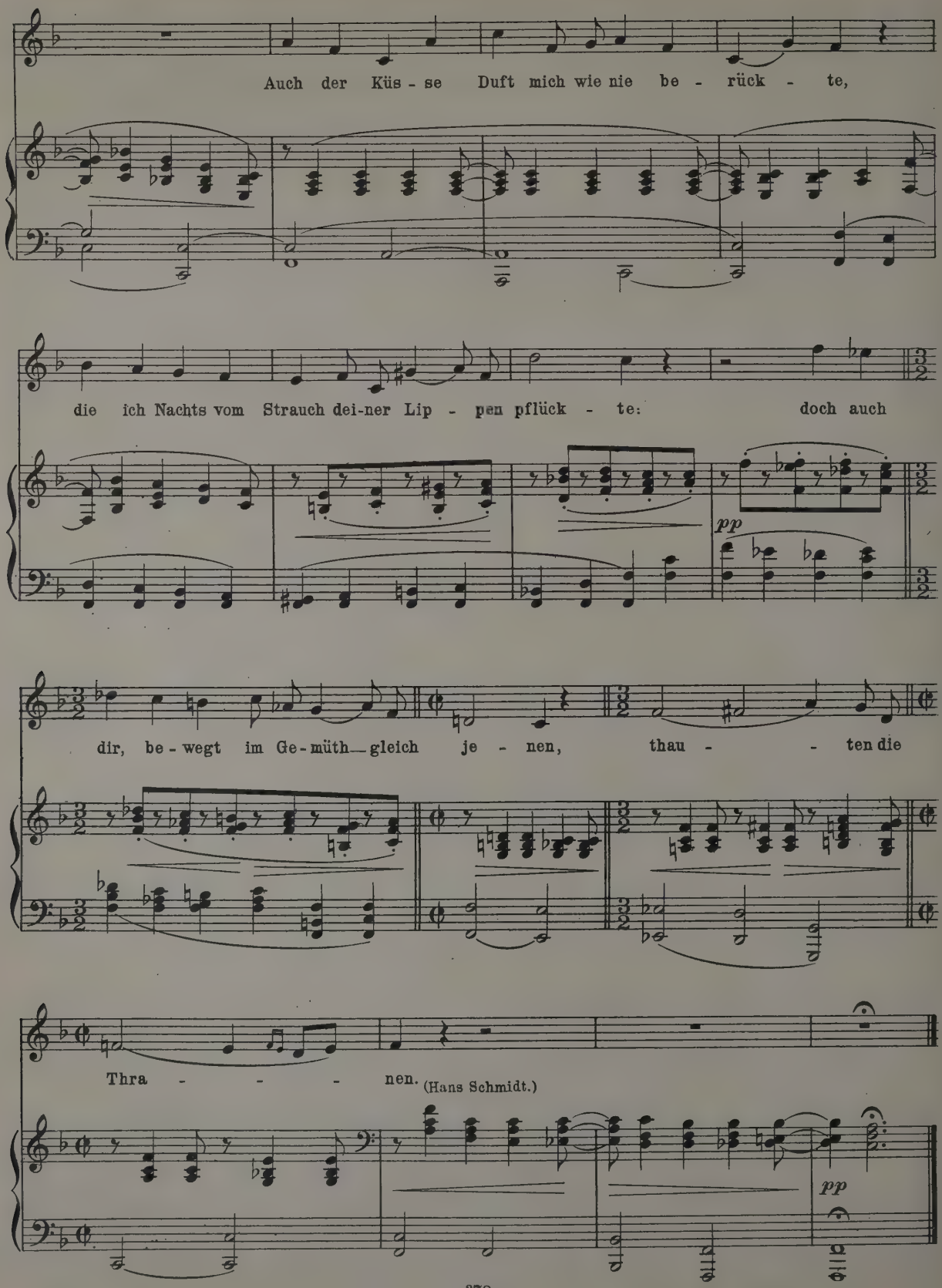



№ 2
p
dolce
Ped.
1.
2.
p dolce

Johannes Brahms (1833-1897)

Sapphische Ode.


Ziemlich langsam
Ro - sen brach ich Nachts mir am dun - klen Ha - ge;
p mezza voce.
sü - sser hauch - ten Duft sie, als je am Ta - ge doch ver -
pp
streu - ten reich die be - weg - ten Ae - ste Thau, der mich
näss - - - te.


Auch der Küs - se Duft mich wie nie be - rück - te,
die ich Nachts vom Strauch dei-ner Lip - pen pflück - te: doch auch
pp
dir, be - wegt im Ge - müth — gleich je - nen, thau - - ten die
Thra - - - - nen. (Hans Schmidt.)
pp